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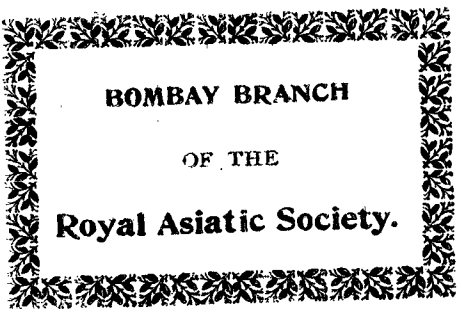

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GREAT BRITAIN

HOUSE NEAR WOKING. M. H. BAILLIE SCOTT, ARCHITECT

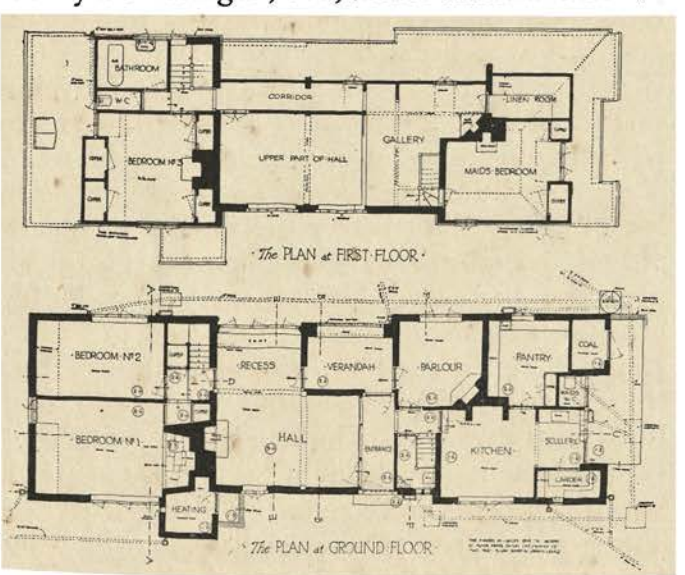
SMALL COUNTRY HOUSES AND COTTAGES. BY M. H. BAILLIE SCOTT

THE increasing cost of building in recent years has brought into corresponding prominence the economical aspect of the question in the realisation of our ideals in the form of a small dwelling. How far, it may be asked, must financial limitations necessarily obstruct and frustrate our desires?

If we look around us at the ordinary small houses of the suburbs, the prospect is not truly an encouraging one. It would seem inevitable that the small house must of necessity be mean and sordid, and even in the later developments of the garden suburbs, as they are called, a certain impudent pettiness seems to be the main characteristic of the buildings there. And yet there have been times in the world when comparative poverty has found a way to express itself graciously and nobly; and there are still to be found, in many an old village, cottages which put to shame their more pretentious modern neighbours. When Thoreau constructed his woodland home it cost him nothing but the labour of his hands, and yet we may well believe that it did not lack that dignity and sincerity of aspect which belong to all work which is rightly done.

One of the most persistent delusions of the world we live in is that merit is acquired by ostentatious and elaborate ways of living, demanding for their expression an equivalent elaboration in the house; and the main reason for the meanness of modern small houses is that they nearly always represent a desperate attempt to achieve the accommodation and qualities of larger houses. They will never frankly accept the facts, or allow that they are cottages; and, rather than have no art in their composition, they will admit the cheap and spurious art of the shops.

All this is no doubt due to the lingering traditions of Victorian building, for the Victorian house was the symbol of the peculiar cant and snobbery of that age. Our immediate heritage in house planning derives from the days

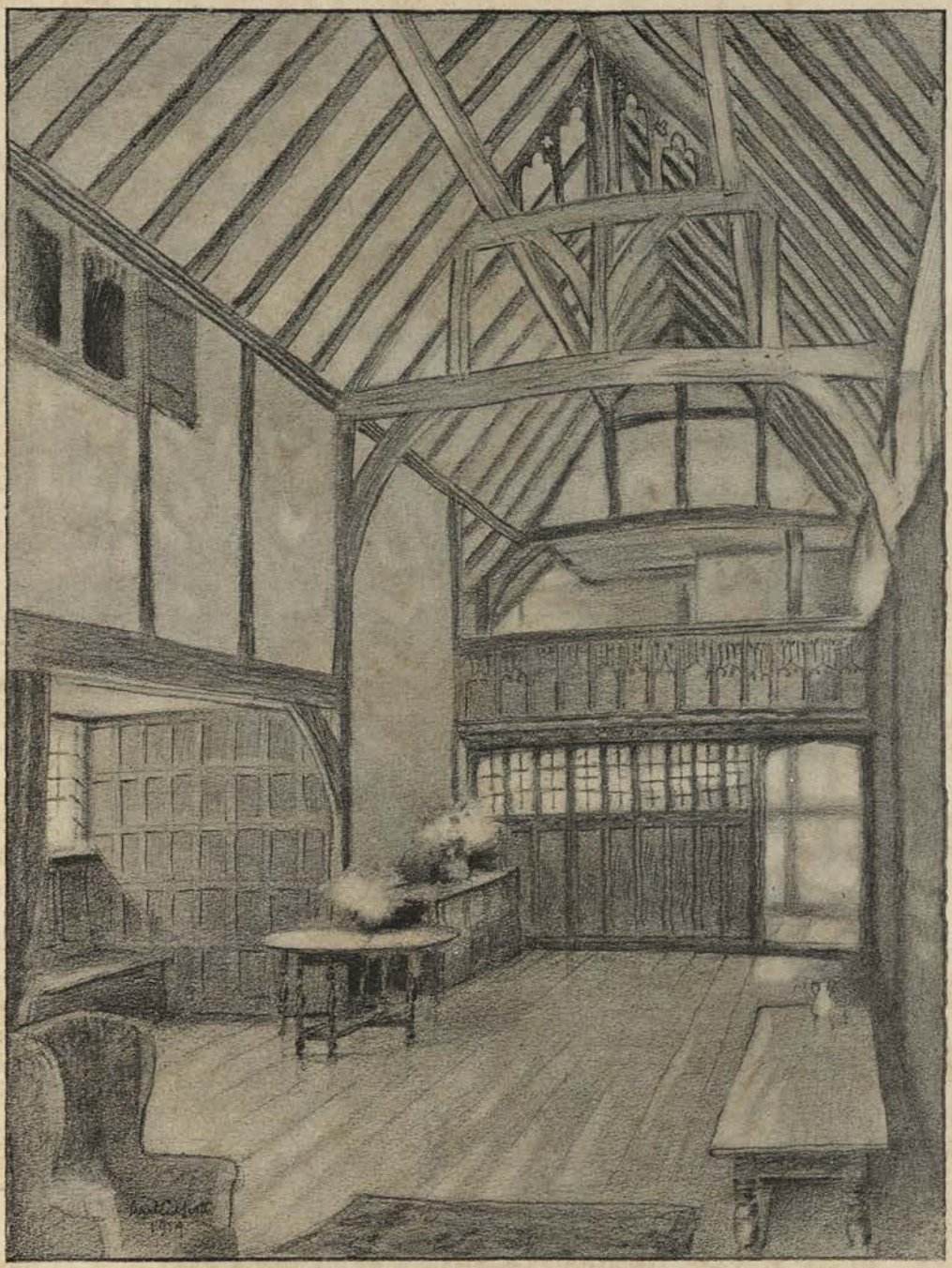


PLANS OF HOUSE NEAR WOKING (PAGE 2)

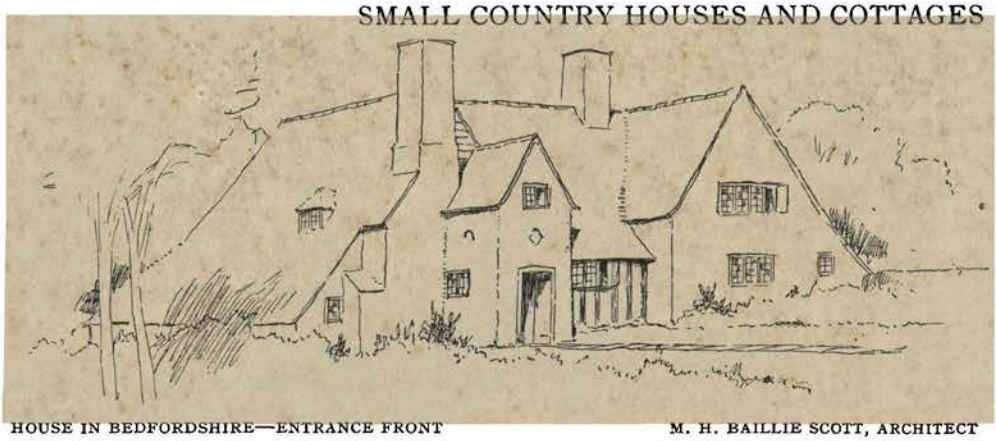
when it was the fashion to assume that a house was primarily a place for the entertainment of visitors, and its principal apartments were therefore known as reception rooms. In a gentleman's residence, and all houses were—or tried to appear—gentlemen's residences, at all costs, it was held that there should be a carriage sweep or drive wherever possible, and, just as the possession of reception rooms did not necessarily imply the existence of visitors, so the possession of a drive did not connote the existence of a carriage. The politeness of an age which ignored such necessary and vulgar things as kitchens and pantries and hid them underground, was willing to overlook the absence of a fashionable vehicle if only its hypothetical existence was properly recognised and provided for. And since the drive must not be sullied by base feet, a tradesman's entrance, duly advertised as such, was also essential. In every detail of the Victorian house the same desire to hide the actual vital facts by a spurious "make believe" was to be observed, and the only place where some directness and simplicity of construction were admissible was in the back premises. In looking back at the elaborate system of superstitions on which the Victorian house was based, one is inevitably reminded of the irrational taboos of some savage tribe, and these superstitions still brood like a miasma over our suburban areas.

Of all the arts practised in the modern world the art of building is probably the least understood. There is no school or college which includes this extremely vital branch of knowledge in its curriculum, and the most highly educated persons are often quite unconscious of the wonderful possibilities of expression which lie in the arrangement of brick and timber on the earth. We shall have to look back to the time when this art of building was well understood and habitually practised to realise that quite small cottages can be full of comfort and charm, and that it is only when we begin to follow base ideals that our small houses become mean. For all buildings are symbols, and express, without our knowledge, more than we know of our own true selves. They constitute a remorseless and inexorable handwriting in which we all unwittingly betray the innermost qualities of our souls. The old cottage delights us mainly because it is the visible expression of joy in work ; the cottage of the speculative builder disgusts us mainly because it stands primarily for greed of gain. We do not seem to realise that the mere utilities of building, the commoner everyday things, can be raised to a higher power, and themselves become transfused with a warmth of human life by sympathetic handling, and that the fundamental problem of building consists in idealising utility and not in disguising and concealing utility with artistic trimmings.

The gradual process of specialisation which has taken place in the functions of the individual in the modern world in which the "original



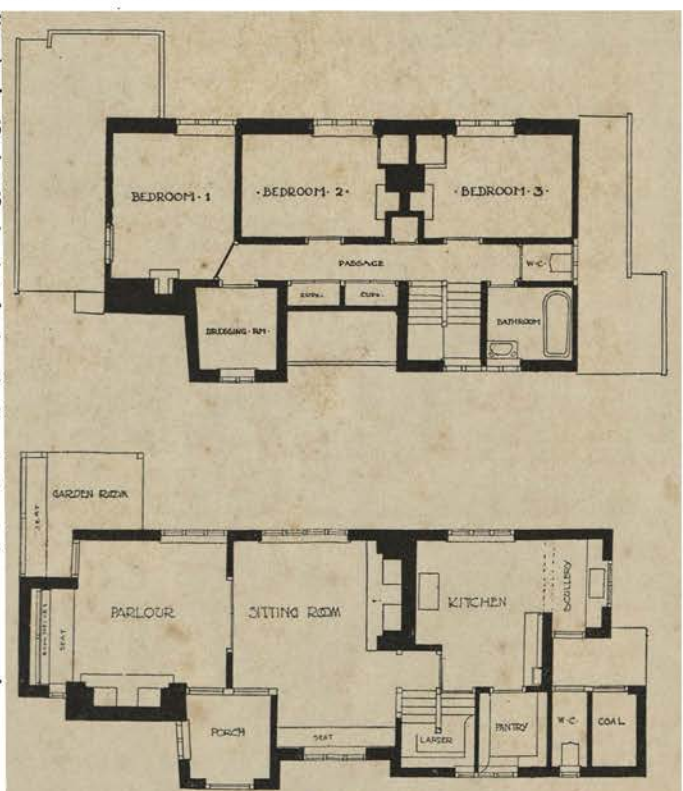
HOUSE NEAR WOKING—THE HALL
M. H. BAILLIE SCOTT, ARCHITECT



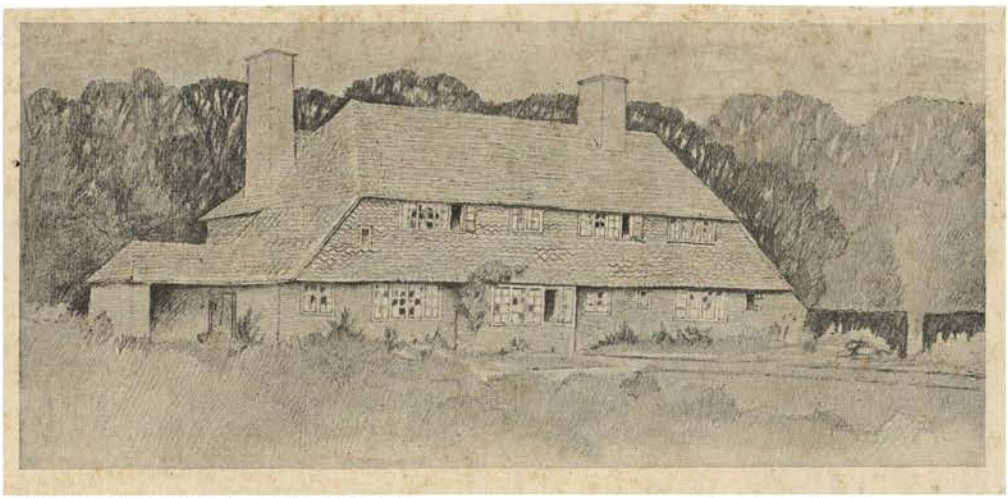
HOUSE IN BEDFORDSHIRE—ENTRANCE FRONT M. H. BAILLIE SCOTT, ARCHITECT

red coloured human infant," in Carlyle's phrase, becomes eventually baked into so many diverse forms, is fatal to an art which like building demands the whole faculties of a man. We have the practical man, the engineer, entirely engrossed in material things as far as his work is concerned; and we have the artist, the dreamer, who shrinks from handling the common things of the world to make his dream a reality, obedient to the needs of life. We want these two types combined to build rightly. We must have inspired engineers and practical artists, with plenty of sound common-sense and not too much cleverness.

But there is little use in attempting to build small houses satisfactorily in most districts as long as the building surveyor, with his byelaws, rules. For the modern building official is mainly active in destroying beauty wherever he may meet it. If he sees an old hedge in a country lane, where clematis and rose in wild profusion cheer the wayfaring man, the order goes forth that it must be hacked down to the quick. If he sees an old cottage but wanting the touch of a sympathetic hand



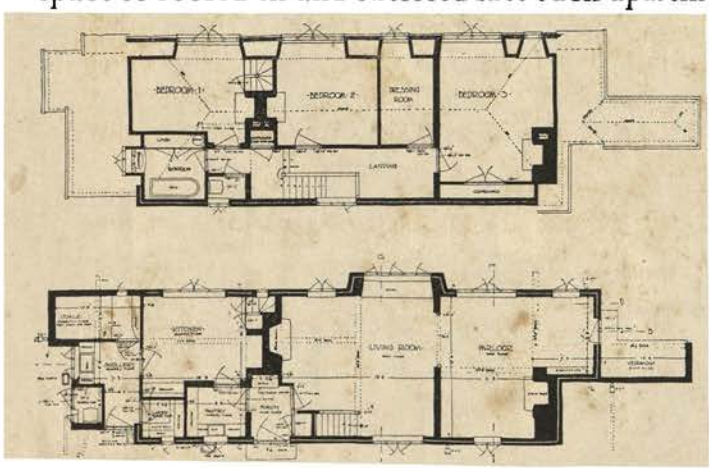
PLANS OF HOUSE IN BEDFORDSHIRE



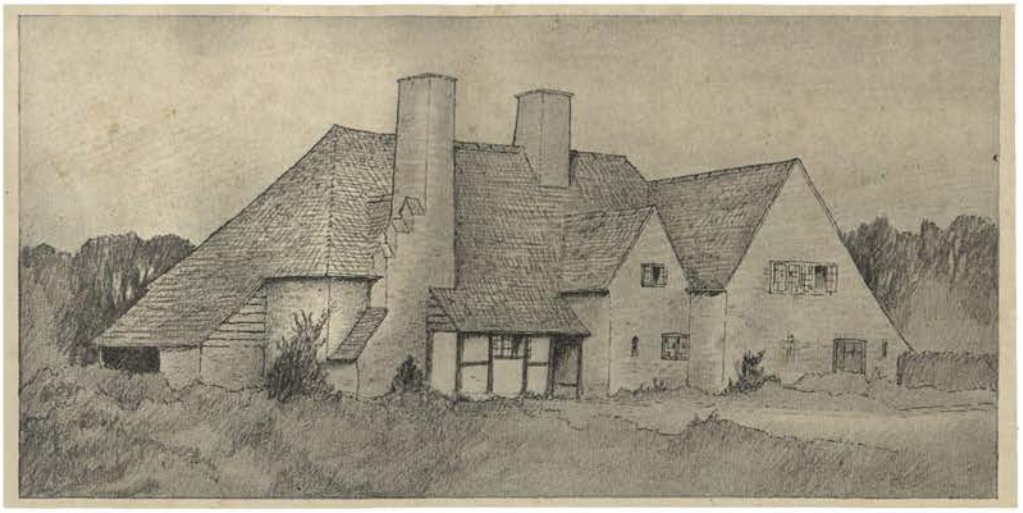
HOUSE NEAR BOOKHAM—GARDEN FRONT M. H. BAILLIE SCOTT, ARCHITECT

to give it a new lease of life, it must be "condemned," and some poisonous and hideous arrangement of brick and purple slate be raised in its stead, in accordance with the byelaws. And while these little autocrats of the countryside execute their deadly work no one appears to mind. There seems to be an impression that a building has only to be sufficiently repulsive to the eye to be immediately endowed with peculiar practical virtues. In order to clear the way for any revival of beauty in economical building, the first step must be to get rid of modern building byelaws, or at least to limit them to their proper functions of dealing mainly with sanitation.

Being then free to do as we will without interference, we may consider how best to spend the sum at our disposal for the building of a house. We have to enclose and to roof-in a piece of space, and to divide the space so roofed-in and enclosed into such apartments as we require. In so doing it is advisable that the subdivisions of the total space should be as few as possible, dictated by actual requirements rather than by conventional shibboleths. In the early days of house building the house was one and indivisible. Since those days the desire for privacy



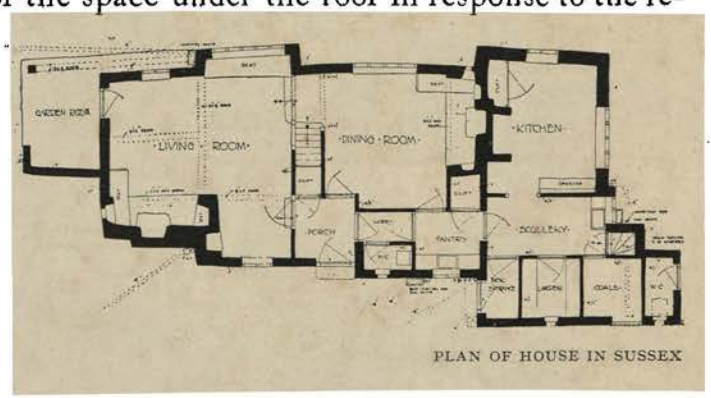
PLANS OF HOUSE NEAR BOOKHAM



HOUSE IN SUSSEX—ENTRANCE FRONT M. H. BAILLIE SCOTT, ARCHITECT

has led to such a number of separate apartments in the house that in the smaller dwellings these become too cramped and minute for comfort. The gradual specialisation which has taken place does not fit the habits of the average family, because the average family is gregarious, and if one were to pay a series of house-to-house visitations in any district of small houses, it would be found that the family when at home is crowded into one of the apartments of the house, and that the whole of the rest of the space under the roof is only intermittently utilised. So that if we break away from the legacy of polite fictions as to the uses of the apartments of the house, we shall find the requirements of most families best expressed by the dominant apartment. It matters little what this room is called. It used to be called the hall or houseplace; but whether we name it living-room or drawing-room or hall in the modern house, it owes its existence there to a recognition of the fact that the family has a communal life to which the dominant apartment of the house is dedicated.

In the subdivision of the space under the roof in response to the requirements of normal life, we must contrive to make a shoe which shall not pinch anywhere, and the plan must expand into spaciousness for the accommodation of the whole family group,

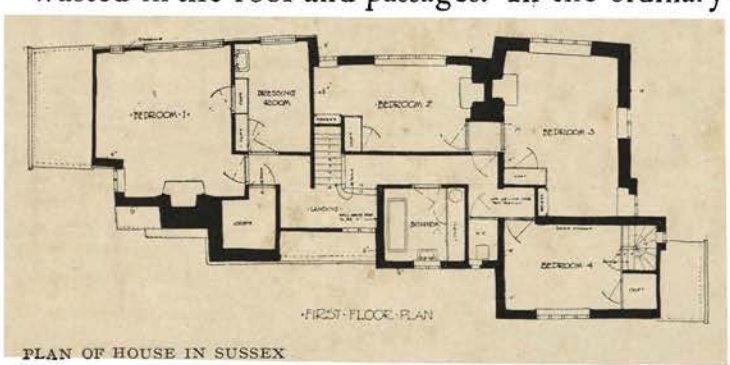


PLAN OF HOUSE IN SUSSEX

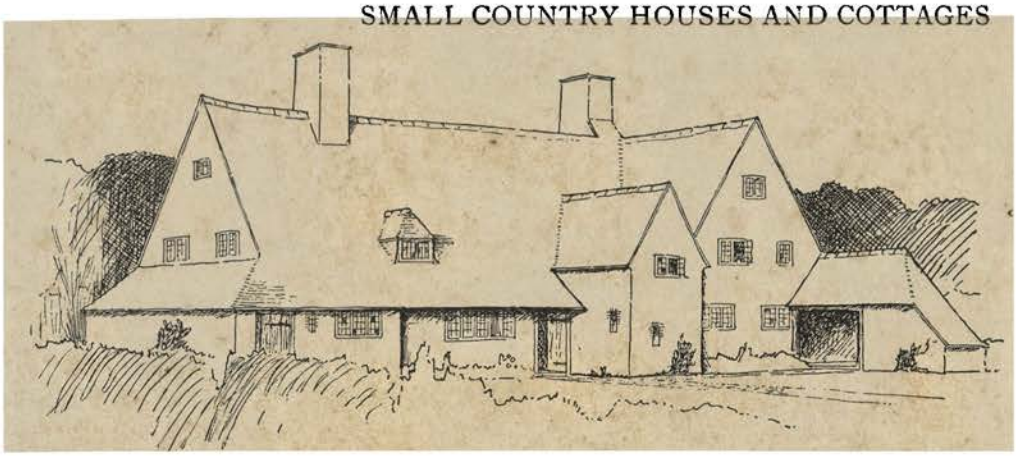
HOUSE IN SUSSEX—GARDEN FRONT M. H. BAILLIE SCOTT, ARCHITECT

and contract to a minimum in the apartments used by single members of the group. And since it is sufficiently obvious that, under the stress of economical restrictions, it is desirable to purchase as much elbow-room as possible, it follows that in the small house the ceilings should be low. If we consider that in building a house we are buying so many cubic feet of space, it is clear that it is better to dispose them horizontally rather than vertically, as all the space above our heads in a room is, economically considered, useless.

The desire to use the greatest possible amount of the space under the roof for habitation makes it necessary that space should not be unduly wasted in the roof and passages. In the ordinary terrace house plan, with its narrow hall and precipitate staircase, it is the custom to cut off from the restricted frontage a passage right across the whole house. A rational consideration of the problem,



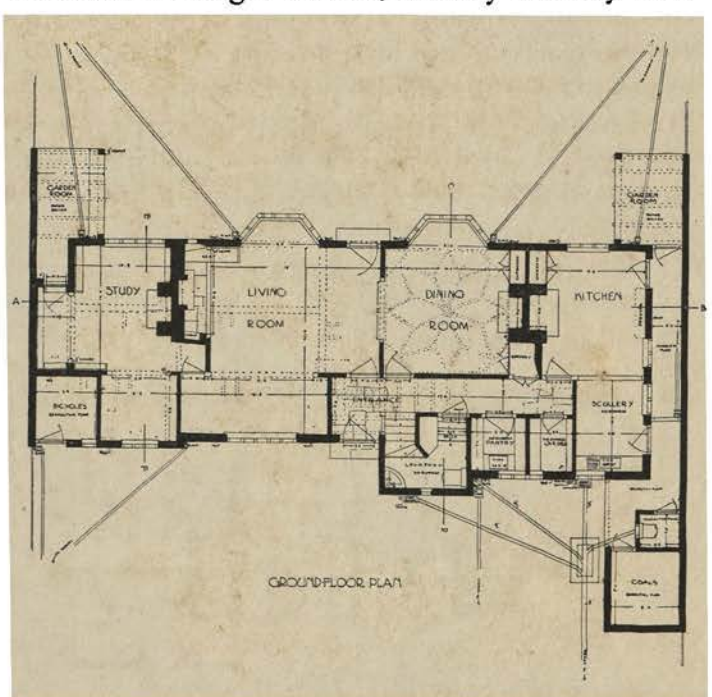
PLAN OF HOUSE IN SUSSEX



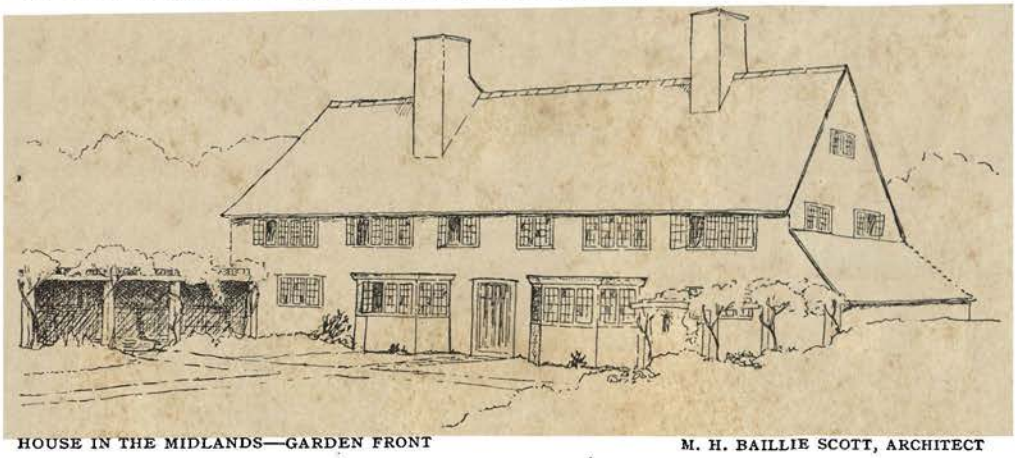
HOUSE IN THE MIDLANDS—ENTRANCE FRONT M. H. BAILLIE SCOTT, ARCHITECT

especially in cases where the road front of the house is towards the north, would suggest the removal of the kitchen premises to the front, so that the whole of the frontage to the south can be given up to a sitting-room overlooking the garden, and the passage reduced to a minimum. Again, it is necessary that in the small house the elements and features of its design should be simple, and the idea that there is anything vulgar in simple things must be challenged. As a matter of fact the reverse of this proposition is nearer the truth. An expensively moulded front door in mahogany and a marble step to a cottage would be obviously out of place; and, in a lesser degree, attempts to reproduce the features which may rightly be found in larger houses, destroy entirely that peculiar and unique charm which belongs to the small house, and to the small house alone.

In the study of economy in building it is, however, very easy to overstep the mark. It is not enough to consider the first cost only. The question of upkeep must be duly considered, and this applies more especially to the woodwork. Elm for doors is durable and saves periodical painting.

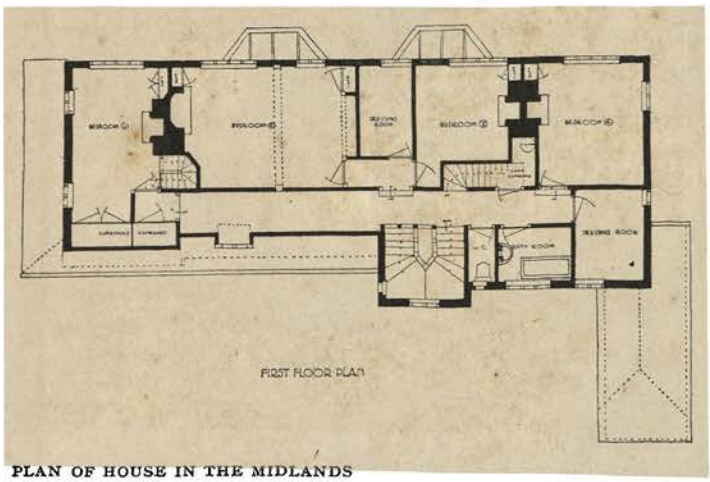


PLAN OF HOUSE IN THE MIDLANDS



HOUSE IN THE MIDLANDS—GARDEN FRONT — M. H. BAILLIE SCOTT, ARCHITECT

In the plans and sketches which illustrate this article some examples have been selected from small houses in various parts of England. Of these the house near Woking (pp. 2 and 3) was designed in response to the desire for a large central open timber hall with gallery (p. 5). This type of plan demands the use of the ground floor for some of the bedrooms. The cost was about £1100. The house in Bedfordshire (p. 6) cost £450 to build some few years ago. The main points to be noted about it are the roomy porch, which allows of separate access from the front door to parlour and living-room, and the combination of the two sitting-rooms by a wide doorway between them. The three gables which form the south front are covered with silver-grey elm weather-boarding. The house near Bookham (p. 7) has not yet been built, but the price recently obtained from a builder is £750. This has somewhat the same characteristics as the last scheme, the rooms being large and the whole of the south front is overhung. The house in Sussex (pp. 8 and 9) is larger, and a natural slope in the site led to different levels in the floors. The fireplaces are ingles of the simple cottage kind. The cost was about £1100. The house in the Midlands (pp. 10 and 11) gives another example of the combined sitting-room type of plan, with some irregularity in the form of the rooms. It cost about £1500.



PLAN OF HOUSE IN THE MIDLANDS

SMALL COUNTRY HOUSES AND COTTAGES. BY H. INIGO TRIGGS, A.R.I.B.A.

MODERN domestic architecture is a subject about which so much has been written that it would be difficult, if not indeed impossible, to avoid going over ground that is already familiar to most of those who take an interest in it. The desire to settle in the country has led to a considerable increase in the number of those who wish to build their own houses. The changes that have led up to this state of things are partly economic and partly æsthetic. The day has now gone by when the letting of a thoroughly well-built country house at a rental of over fifty pounds a year can be made a sufficiently profitable investment to induce a speculating builder to risk the necessary capital. A country house that will bring in a rental of fifty pounds a year involves a total outlay for building, land, and fencing of at least one thousand pounds, and 5 per cent. is not enough inducement to make such an investment worth while. If such a house remains empty for one year in seven, and allowing the very moderate sum of five pounds a year for repairs and redecoration, the return is reduced to $3\frac{3}{4}$ per cent. The speculative builder's only chance of making a profit is by selling the house whilst new and by the creation of a ground rent. Unfortunately the purchaser of such a house can only judge his bargain by external appearance, and as it is well-nigh impossible to draw up an effective guarantee, the quality of the timber and the solidity of the brickwork must remain largely a matter of chance, unless he has been able to inspect the house during erection.

The development of garden suburbs, starting with the laying out of the Bedford Park Estate in the west of London some thirty years ago, has led to such an improvement in the design of small houses, that the difficulties of finding a well-designed and well-planned house in the suburbs have considerably decreased. But beyond the outskirts of our large towns the case

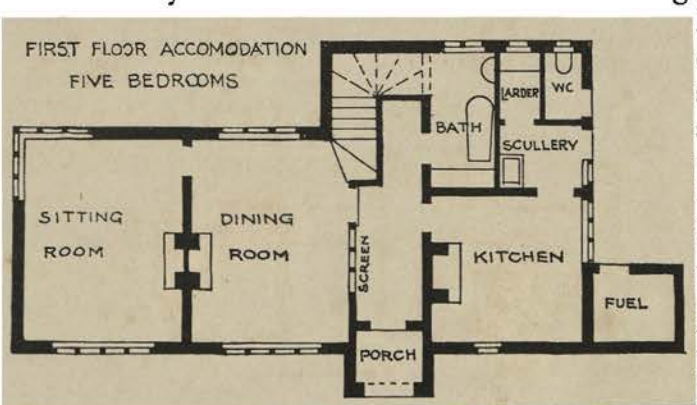
"GARDEN HILL," PETERSFIELD. UNSWORTH AND TRIGGS, ARCHITECTS

"HATCH BARN," HASLEMERE. UNSWORTH AND TRIGGS, ARCHITECTS

is quite different. Those who have tried know how difficult it is to find the ideal small country house in an accessible position without much land, at the right price. When such a house is found the alterations involved in bringing it up to the modern standard of health requirements, the new windows, doors, and drainage, the reconstructed roof and improved domestic offices, are likely to bring the total cost to such a figure that it would have been just as profitable to build a new house.

"LINTON," FITTLEWORTH. UNSWORTH AND TRIGGS, ARCHITECTS

The subject of house building has produced a literature of its own during the last few years, and it is only necessary to go through a few of the volumes of THE STUDIO and THE STUDIO YEAR BOOK to realise that the lessons taught us by the old work have not been in vain; and it would not be too much to claim that as far as domestic work is concerned a great advance has been made in re-establishing architecture upon a sound, logical, and rational basis. As we are dealing exclusively in this article with the smaller country houses we are fortunately able to adhere to our national traditional architecture to a greater extent than is the case with our larger houses that owe so much to foreign influence and tradition; and it is therefore to the small and homely farmhouses and cottages that we must turn to find our best and most distinctively national models. What is it that gives to the old farmhouses and groups of cottages in Kent, Sussex, and Hampshire such a homely appearance, and imparts such a degree of quiet beauty to our villages and hamlets? It is the rambling outlines of the buildings, their sense of fitness in proportion, scale,

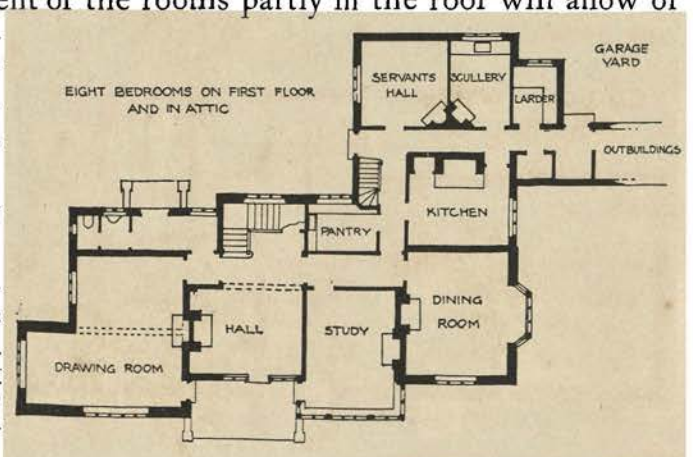


PLAN OF "LINTON," FITTLEWORTH

"COOPERS BRIDGE," LIPHOOK. UNSWORTH AND TRIGGS, ARCHITECTS

and texture, the conviction of their builders that it was not necessary to make one gable exactly like its fellow, or to create a gable with the mistaken purpose of creating symmetry thereby; but, by allowing external design to be decided largely by internal requirement, to erect buildings that are almost always pleasing in themselves and in harmony with their surroundings. There is no pretence about these old houses, nothing fantastic in their outline, no over-ornamentation or unnecessary show of elaborate detail; but rather do we find a strong sense of fitness in every detail, combined with a handing-on from generation to generation of well-worn traditional forms of construction.

Economy in designing a house may be effected both in planning the rooms and in the economical arrangement of the section; the former consists chiefly in the avoidance of unnecessary passages, and in putting them to a useful purpose. Thus the pantry can very well serve as a sort of enlarged passage between kitchen and dining-room. Economy in the section involves reducing the roof to its lowest possible point; what that point will be will depend upon the nature of the room, but in many bedrooms it can be brought as low as four feet from the floor line. This arrangement of the rooms partly in the roof will allow of fixed hanging cupboards and other cheap and effective substitutes for furniture. If there is any fear that the lowering of the roof should diminish the essential cubic capacity of the room, there is no reason why the ceiling should not be carried up into the roof for a



PLAN OF "COOPERS BRIDGE," LIPHOOK

"COOPERS BRIDGE," LIPHOOK. UNSWORTH AND TRIGGS, ARCHITECTS

height of nine or ten feet. Where this is done the upper part of the room should be ventilated. In a small country house it is preferable that the rooms should be arranged on two floors only; where a third storey is added it should be entirely in the roof, and as this method of construction involves a building from twenty-two to twenty-four feet in width it is not generally advisable in houses of less than six bedrooms.

The cost of building varies considerably in every part of the country; it varies also with the nature of the site, and a site on sloping ground will often increase the cost by 10 to 20 per cent. But to estimate on a safe basis, a cost of eightpence per cubic foot for the main building, and sixpence per cubic foot for outbuildings, will generally suffice for a well-built house. For an outlay of £700 we might therefore reasonably expect the accommodation to provide for a dining-room, sitting-room, kitchen, scullery, and offices, and four bedrooms on the first floor. An outlay of an additional £300 will provide an additional sitting-room and two bedrooms. In a small country house where economical considerations are paramount it is often advisable to arrange the bathroom downstairs.

"HAILIE," LIPHOOK UNSWORTH AND TRIGGS, ARCHITECTS

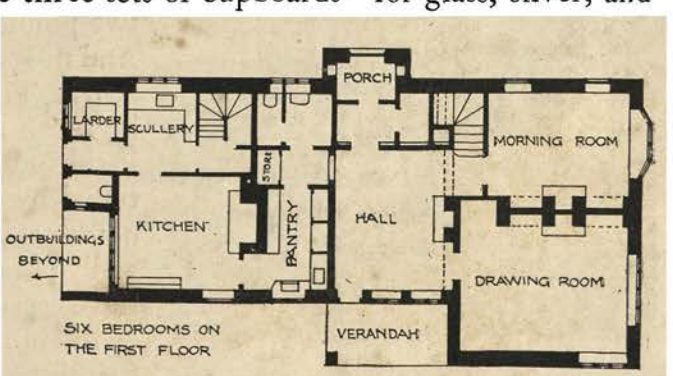
It is a great mistake to imagine that because a house is picturesque outside it is of necessity inconveniently planned inside, and any architect worth his salt will not have much difficulty in combining a good workable plan with an unobtrusive and simple exterior.

"HAILIE," LIPHOOK UNSWORTH AND TRIGGS, ARCHITECTS

Provided the house is well-planned it will want little in the way of ornament.

Every house-owner knows the importance of avoiding unnecessary expense in the upkeep of a house, and very much can be done to lessen labour by a few departures from the usually accepted plan of a small house. Nothing assists a perfect organisation of household affairs more than a well-considered planning of the working parts of a house. The kitchen must be a business kitchen, with the tradesman's entrance so placed that a minimum amount of through traffic allows the art and mystery of cooking to be pursued without interruption.

In a small country house there seems to be no reason why the kitchen and scullery should not be combined, with the scullery sink arranged in a small recess. This is an economy in planning and also in cleaning. There can be no object in storing up the waste products of the scullery, and the sooner they are outside the house the better. A good plan is to provide a small zinc shoot, passing through the wall and leading to a galvanised iron dustbin outside. Where the scullery is combined with the kitchen, the pantry should be slightly increased in size to serve as a small servants' sitting-room and the place for their meals. It should have three sets of cupboards—for glass, silver, and china respectively—and the door should be made to slide rather than open outwards. If another cupboard or recess is provided for the stores that are usually kept under lock-and-key, a further economy of space is effected. An



PLAN OF "HAILIE," LIPHOOK

independent boiler for heating the hot-water system of the house, and a very small gas-jet for occasional use, prevent the kitchen range from being kept constantly in use. Where the size of the house admits of a separate store-room this room should have a small sink for flower arrangement and a cupboard for vases.

PAVED WALK AT "HAILIE," LIPHOOK

The provision of fixed lavatories in some of the bedrooms, with hot and cold water laid on, is an economy in labour, the initial extra cost involved being about £10 per room; but where this arrangement is adopted every care should be taken in the connections with the main drainage, or it may lead to objectionable and perhaps serious results.

GARDEN-ROOM AT "HAILIE," LIPHOOK

Where gas is available it is an economy to introduce gas fires into such rooms as the dining-room, where a fire is wanted perhaps for half-an-hour twice a day, or into a dressing-room. The newest type of gas fire obviates the danger of fumes escaping into the room, and the economy over a coal fire in the dining-room amounts to about two pounds a year.

And now a few words as to materials. The desirability of building with materials to be found in the locality is oftentimes frustrated by considerations of economy. Good bricks are now so easily obtainable in every part of the country that no material can compete with them in price; it therefore follows that even in

"AECEN GILL," FOREST ROW, SUSSEX
UNSWORTH AND TRIGGS, ARCHITECTS

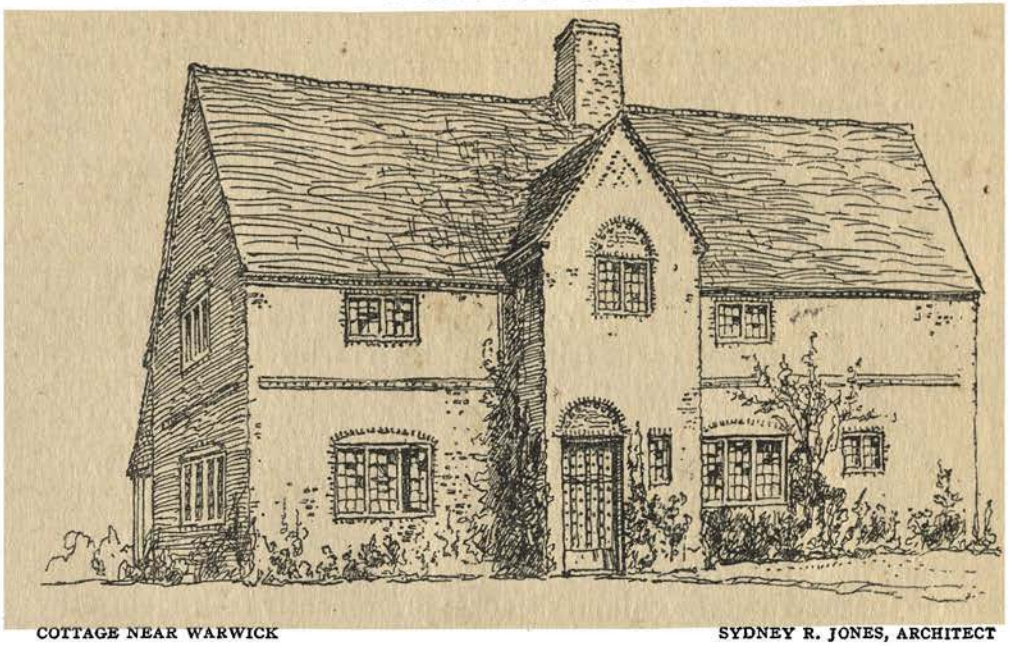
cases where stone can be found within a mile of the site, it is cheaper to build with bricks, firstly because of the increased amount of labour involved in building a stone wall, and secondly because of the extra quantity of cement, which is always an expensive item. A masonry wall, even in a stone country, must therefore be looked upon rather as a luxury ; this is to be regretted because a stone wall in a stone country is far more appropriate than a brick wall.

It may seem an easy matter to keep the rain out of a house, but all architects know that this is far from being as easy as it appears. A heavy south-west gale will drive the rain through a 9 in. brick wall, and even through a 14 in. wall, where the bricks are porous ; red bricks, though preferable in colour, are invariably more porous than other varieties, and wherever they are used the walls should be built hollow. Generally speaking it is better to be on the safe side and to build all walls, whether of brick or stone, with a hollow space.

Nothing helps the grouping of a small house better than careful attention to the design of the chimney stacks; prominently seen against the sky they attract attention perhaps more than any other part of a building. It is not always essential that the stack should be in the centre of the ridge, nor need both sides be designed to correspond ; but it is essential that the chimney should be taken up well above the ridge of the building ; to do otherwise is never worth the small saving of material.

Tile-hanging applied to the upper storey is the finest possible method of keeping out the wet, and should always be adopted in any exposed position. The cheerful colouring that tile-hanging gives to a house is valuable from an æsthetic point of view, and the brighter tile-hung vertical surfaces contrast effectively with the weathered brown of the roofing tiles. Old weather-worn tiles have been very much in use during the past few years, and nothing could look better ; but a good modern sand-faced tile very soon weathers, especially where there are trees in the neighbourhood, and the difficulty of procuring old tiles makes it hardly worth while taking the trouble. Imitation old tiles are not to be recommended.

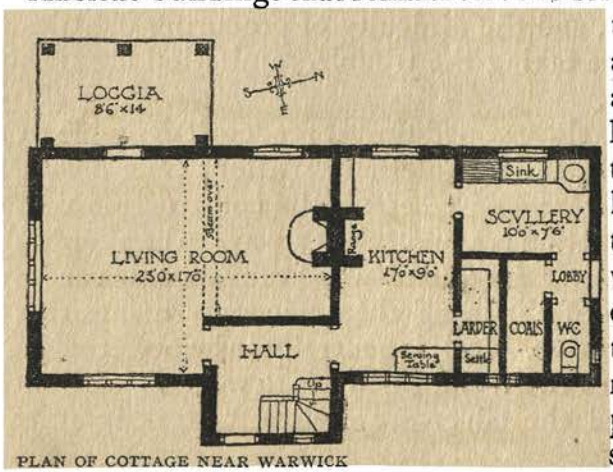
The difficulty of obtaining well-seasoned timber renders it desirable to avoid its use as far as possible, and for internal partitions coke breeze blocks should be substituted for wood wherever the construction will permit. Half-timber construction is a luxury not always to be afforded in a strictly economical house. Large, hard-wood timbers only can be employed, and the expense of obtaining these generally makes this form of construction prohibitive. Teak is generally to be preferred to oak because it is less liable to twist, and when left to weather without being continually varnished the silver-grey colour of teak is quite equal to that of oak.



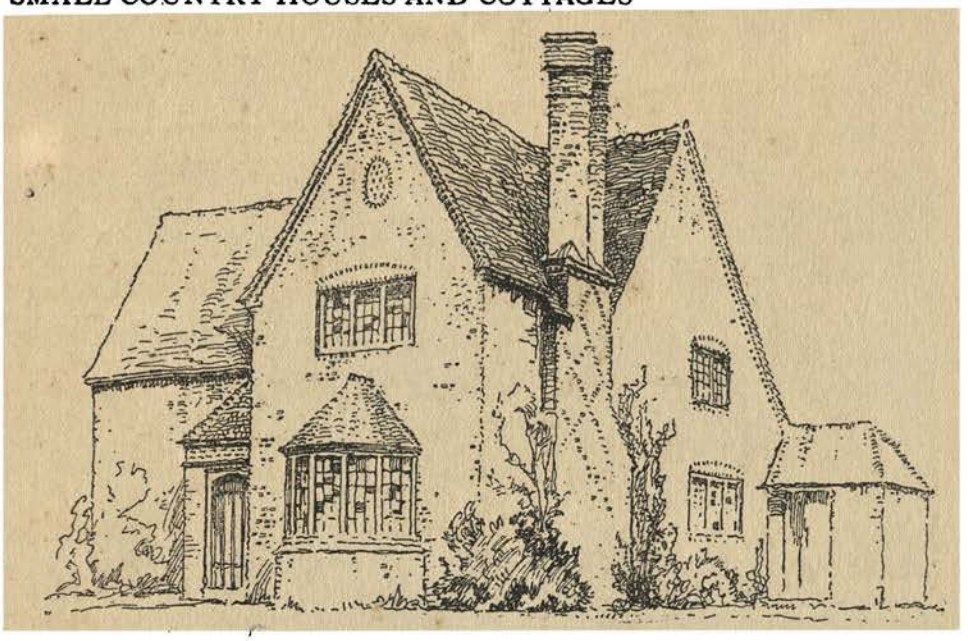
COTTAGE NEAR WARWICK — SYDNEY R. JONES, ARCHITECT

SMALL COUNTRY HOUSES AND COTTAGES. BY SYDNEY R. JONES

"HOUSES," wrote Bacon in his essay "Of Building," "are built to live in." Thus, tersely, he summed up for all time the mission of domestic architecture — houses, large and small, are built to live in. The basis of the whole history of house building, considered in its broadest and most catholic aspect, has been governed by this truism. Through the ages order has gradually developed out of chaos, and it has represented man's tentative efforts to express in material form his conception of a habitation and a home. Ancient buildings that remain serve to bring to the imagination reflections of old conditions and are evidences of the needs and conveniences of the daily life of other centuries. But, the obvious purpose of a house being to provide shelter and comfort in agreement with the demands of the age of its erection, it still is built to live in; and as the demands of human life, complex and subtle, extend into spheres far other than cor-



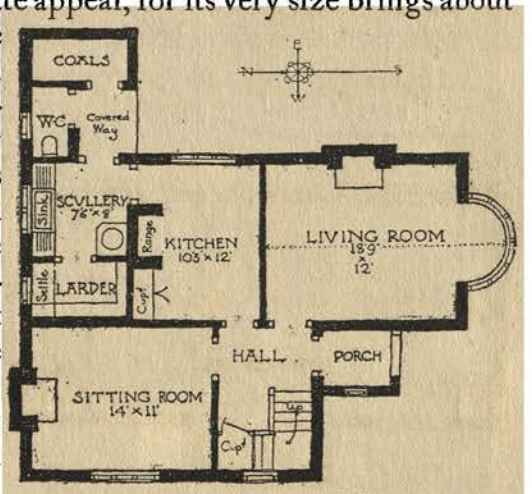
PLAN OF COTTAGE NEAR WARWICK



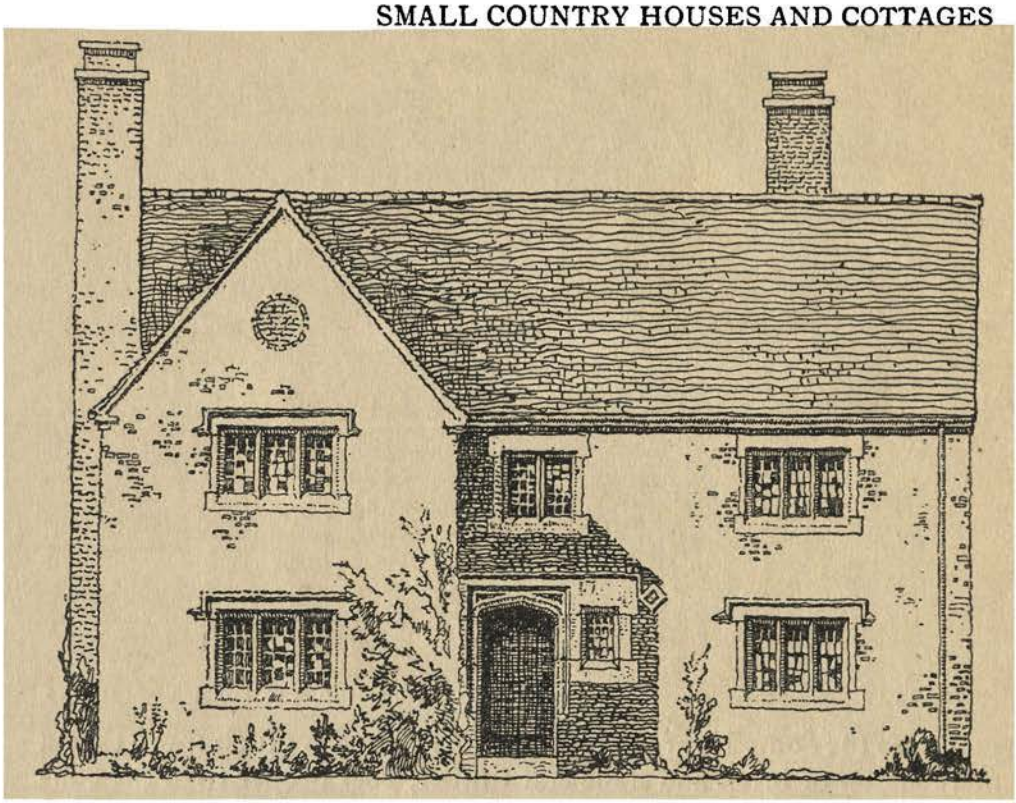
HOUSE AT TILE HILL — SYDNEY R. JONES AND H. W. HOBBISS, ARCHITECTS

poreal, so the domestic architecture of any period is much more than a mere matter of brick and stone and timber, goes deeper than the constructional forms that meet the eye. It symbolises the spiritual and mental, as well as the material condition of the civilisation which brought it into being. This much is a matter of fact, not of sentiment. Bricks and stones, united in one whole, live to express man's hopes and aspirations, his thoughts and ideals, and houses stand to show how the world of necessity has been wedded to the world of romance with more or less successfully adjusted proportion and varying good or bad taste.

No type of building is capable of bearing a more personal stamp than the small house. It has an intimate appeal, for its very size brings about a close association between the dwelling and those who live in it. Looking back over the architectural history of our country it will be found that this has always been the case. When building was a living craft the small houses and cottages possessed a certain individuality that was in closest touch with the thought of the populace. Through periods of constant change ideas, opinions, and fashions have come and gone

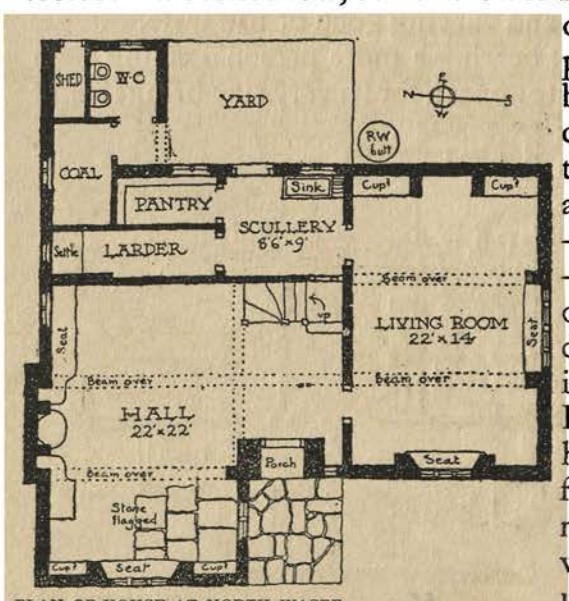


PLAN OF HOUSE AT TILE HILL



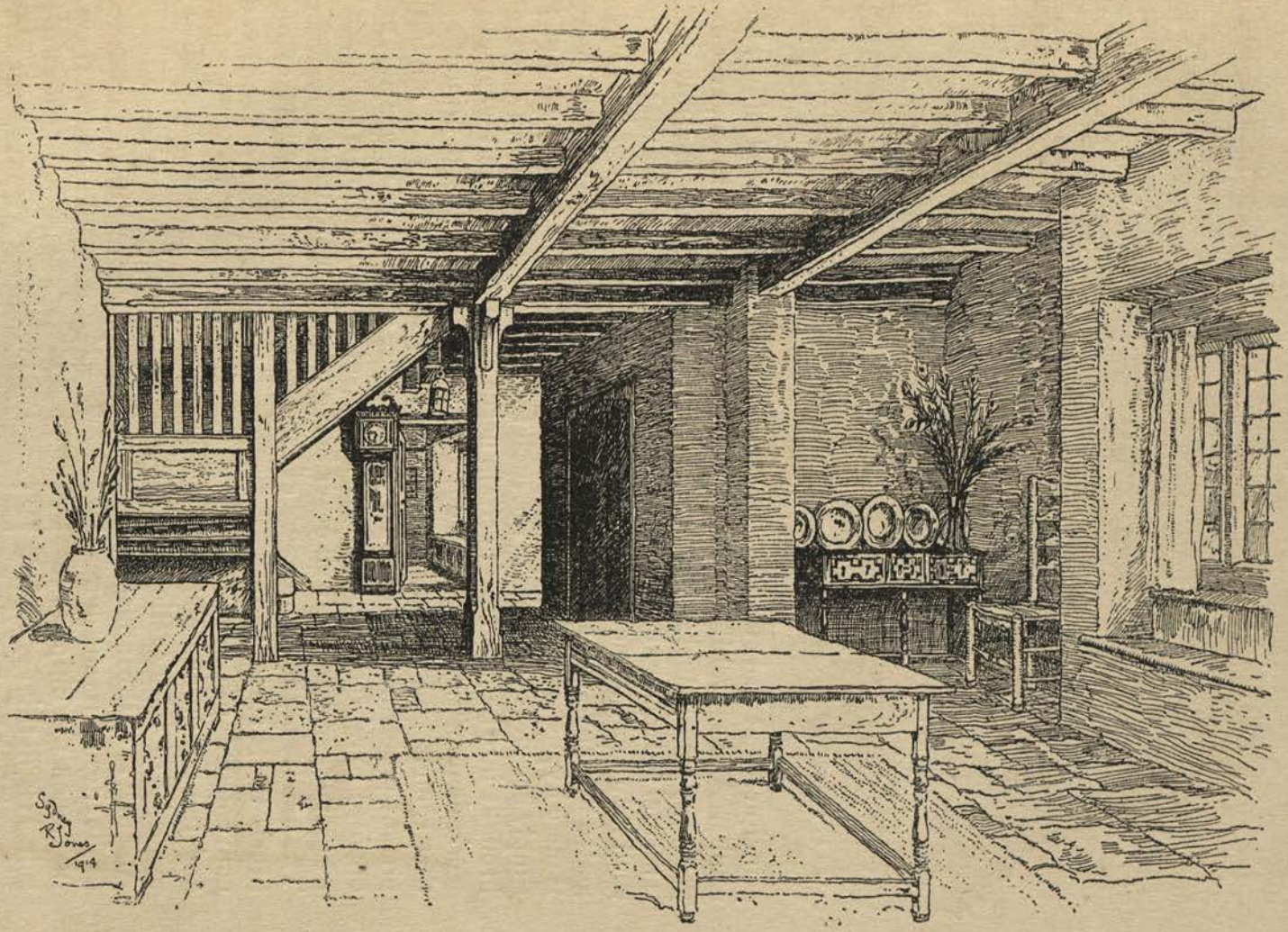
HOUSE AT NORTH WASTE — SYDNEY R. JONES AND H. W. HOBBISS, ARCHITECTS

and the pendulum of artistic accomplishment has swung this way and that: one period has found conditions fit and people ready to advance the finest traditions of the building art; at another the light of architecture has burned low, overshadowed by more momentous events, and only with difficulty has it been possible to keep the dim light burning. But through all changing times the local traditions that produced the sturdy architecture of the countryside—the small houses and cottages—remained most constant, lived on longest, and bring the last days of the great English building era nearest to us.

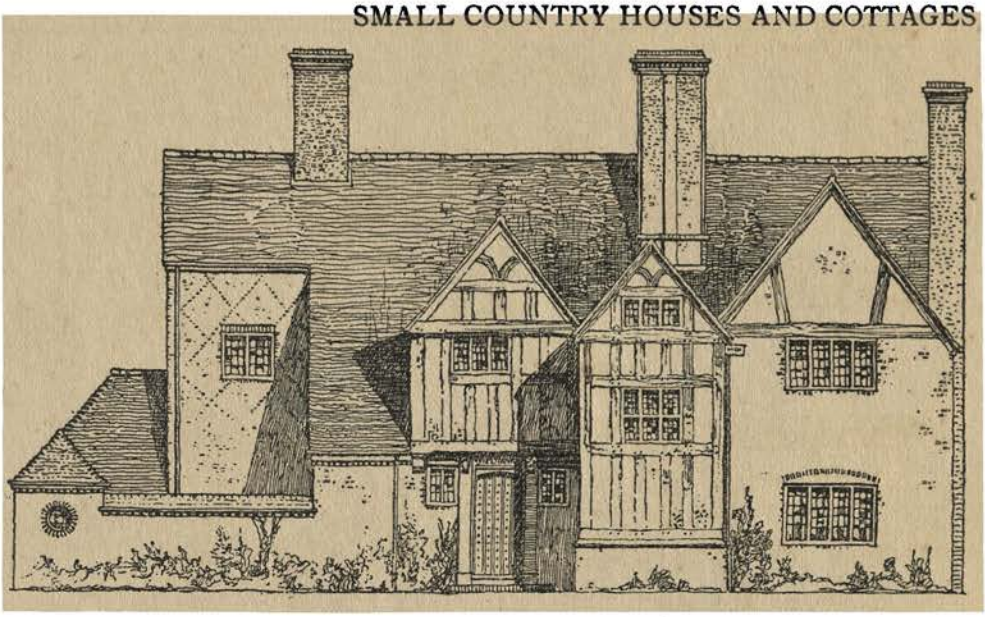


PLAN OF HOUSE AT NORTH WASTE

In considering the small country houses of to-day it must therefore be remembered that it is not so very far back to the time when such were being built upon principles that were good,



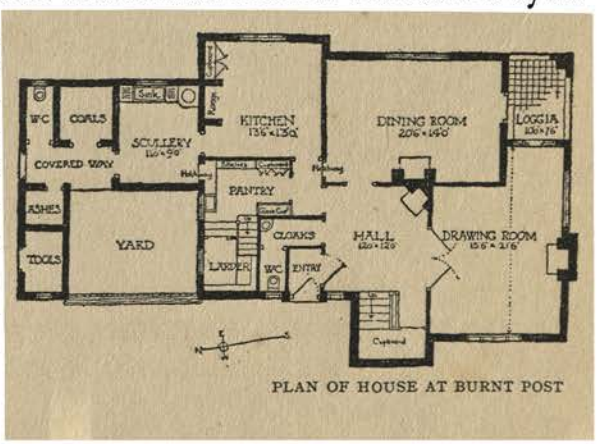
HOUSE AT NORTH WASTE, WARWICKSHIRE—THE HALL
SYDNEY R. JONES AND H. W. HOBBISS, ARCHITECTS



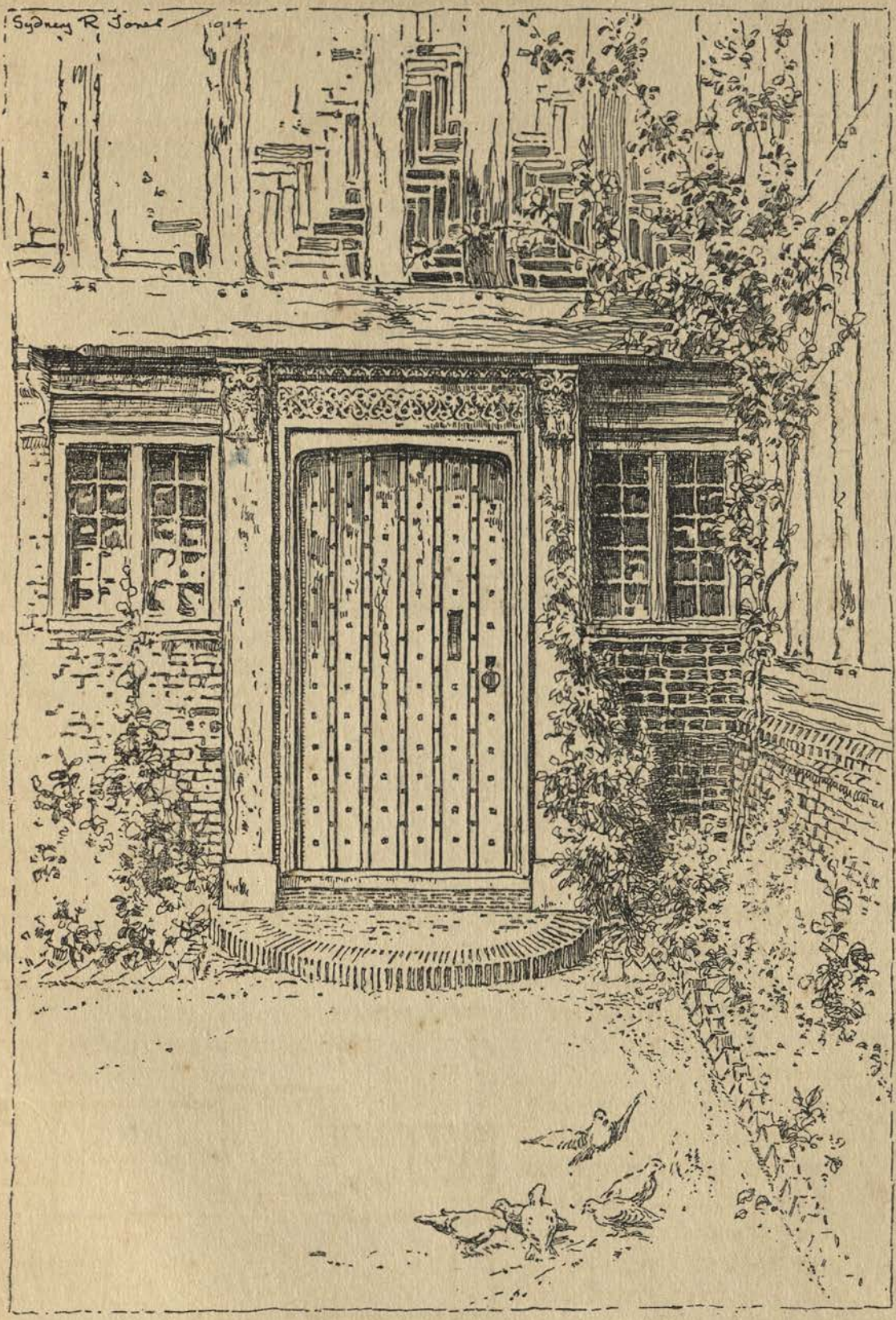
HOUSE AT BURNT POST — SYDNEY R. JONES AND H. W. HOBBISS, ARCHITECTS

principles that had stood the test of centuries and produced admirable results. And as architecture is of necessity an art of tradition, accompanied by a perpetual striving to improve knowledge by experiment, it is natural to look to those periods when it flourished best for that which shall help most to meet the needs of our own time. It is not here suggested that any art is a matter of copying, for none can live by such. It is mere hypocrisy and affectation to reproduce forms of a bygone age simply because they are old, for such forms had definite uses and were brought into being to meet certain needs of other days. But when old work demonstrates artistic, constructional, or sentimental principles that cannot be bettered, and furnishes the best methods for solving present problems, it is of great practical use and full of suggestive, as opposed to reproductive, value. The practice of building is advanced by past experience as are all other branches of human effort.

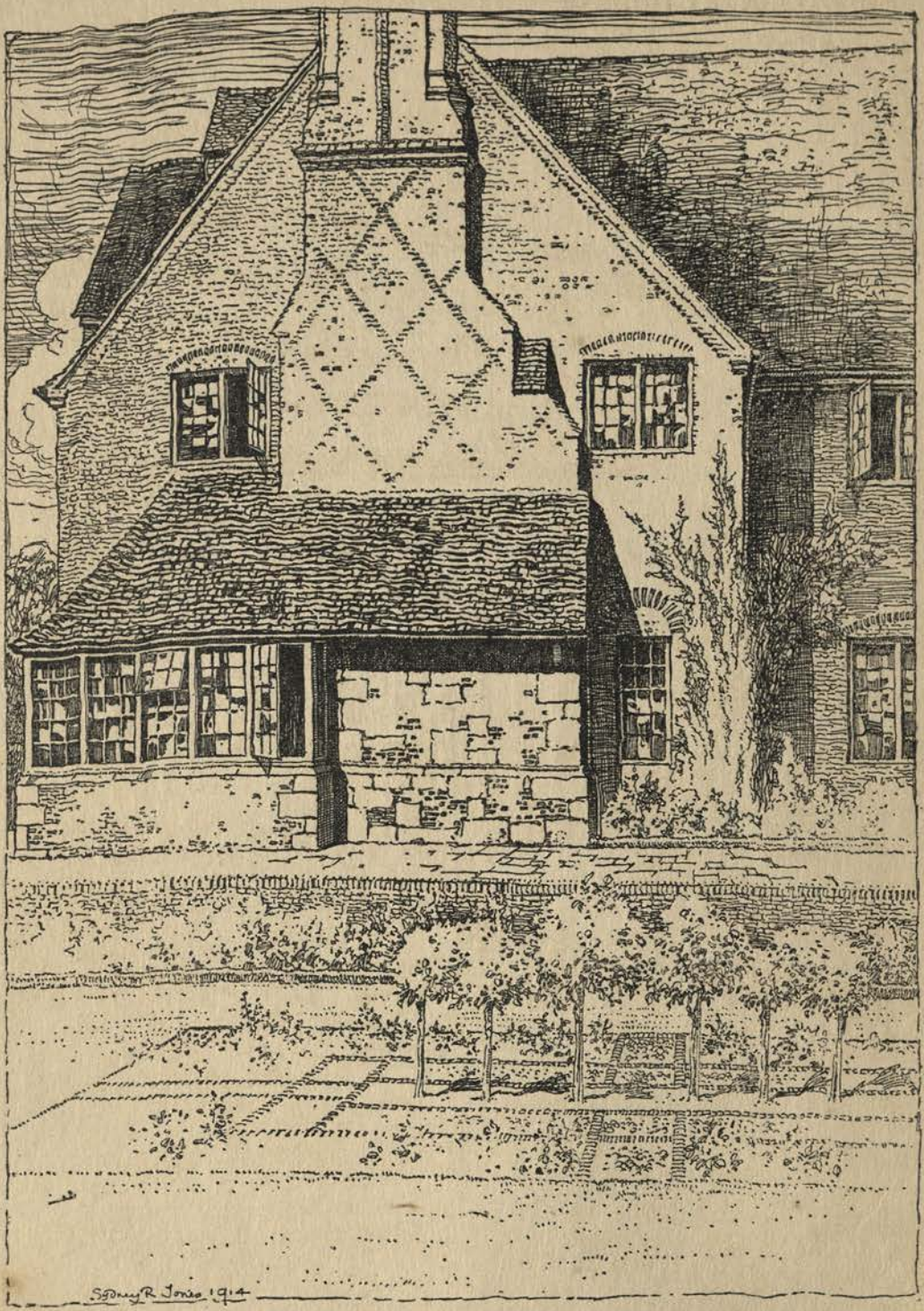
The quality of the architecture of the small house is determined by its fitness to its surroundings, convenience of planning, and the design and craftsmanship of its elevations. And first as to the influence of the site and its surroundings upon the ultimate result. It is, in this particular, impossible to lay stress on definite points or formulate laws to be observed, as the



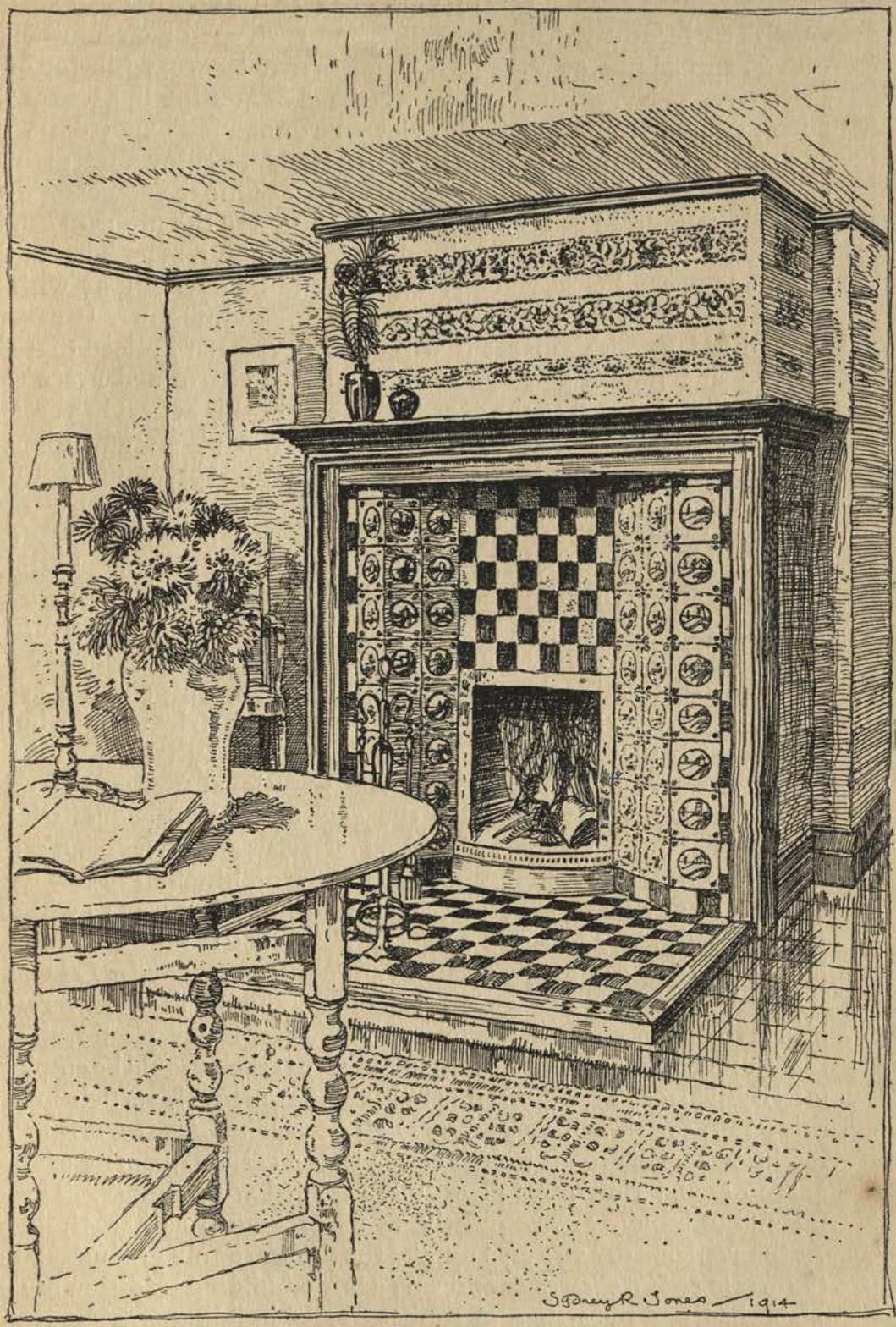
PLAN OF HOUSE AT BURNT POST



HOUSE AT BURNT POST, NEAR COVENTRY—THE ENTRANCE
SYDNEY R. JONES AND H. W. HOBBISS, ARCHITECTS



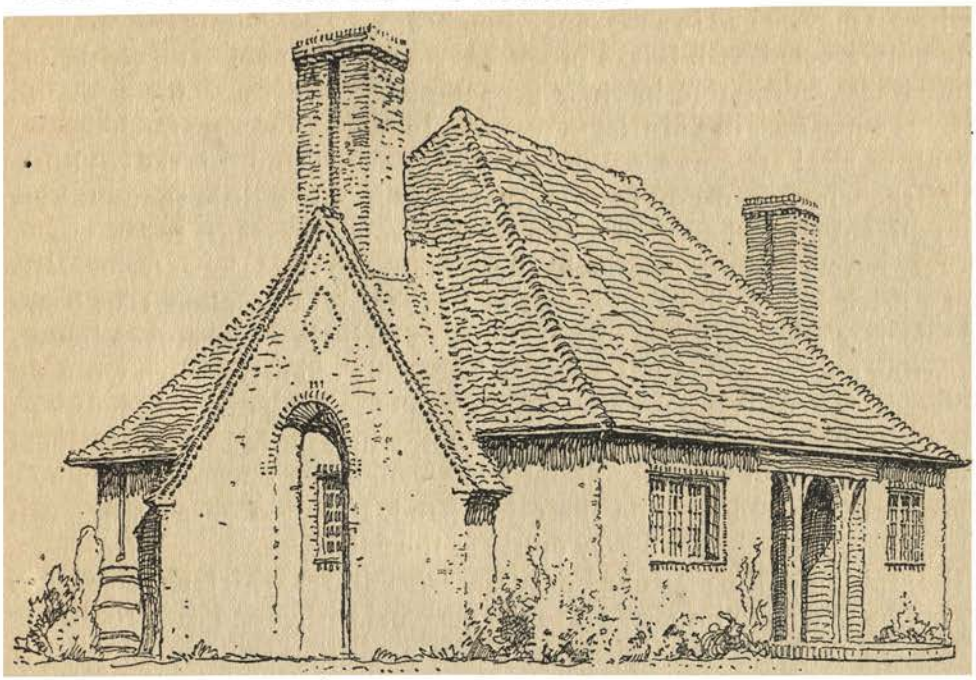
HOUSE AND GARDEN AT CANLEY CORNER, NEAR COVENTRY. SYDNEY R. JONES AND H. W. HOBBISS, ARCHITECTS



FIREPLACE AT CANLEY CORNER NEAR COVENTRY. SYDNEY R. JONES AND H. W. HOBBISS, ARCHITECTS

conditions in no two cases are alike, and each set of circumstances calls for special treatment. The site chosen may be near a hill-top or in a rich river valley, situated among woodland or nestling in a fold of the downs ; it may command distant views, be somewhat exposed to wind and rain, have the advantage of sloping ground, or enjoy a warm south aspect. The conditions of each site have to be examined and possibilities carefully considered before a satisfactory solution to the problem can be evolved. But one thing above all, whatever the natural character of the site may be, the house, when erected, should be in harmony with it. This is one of the greatest principles of domestic architecture. In passing through old English villages it will often have been noticed that the cottages and houses possess a certain outward charm and grace that makes a direct appeal to the eye. The secret of this appeal lies greatly in the fact that the old work demonstrates the principle aforementioned; there is great sympathy between the buildings and the natural features that surround them. North, south, east, and west the architectural treatment is as varied as the landscape, but it is everywhere appropriate to locality. Herein lies the value of the study of olden practices with the view of applying them to modern work.

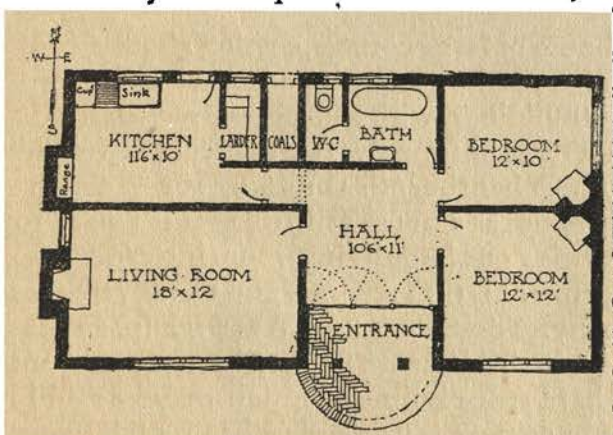
The design of the house to be built, then, must in great measure be settled by, and be in harmony with, the natural character of the site. In order to determine the way best suited to attain this end it is necessary to know the architectural traditions of the district and the building materials that are locally produced; for it may be accepted as a fact that native building products and traditional methods of using them will harmonise best with the environment. Each district in England has its own common building materials and styles of an earlier time from which to seek inspiration, and the architect of to-day has to direct his knowledge, experience, and skill in such a way as will give the best results. The scope of accomplishment is infinite. A small house in Surrey is a totally different proposition to one in Lakeland ; while the elevation of a Cotswold cottage should bear little resemblance to one in Norfolk. Stone and brick, timber and plaster, all have their just uses, but it must be remembered that each should be employed in its right place. The illustrations which accompany this article amplify this point, for they have purposely all been taken from work in one locality. The district is rich in clay, yields a certain quantity of stone, and, in earlier times, was plentifully supplied with timber. The old method of building consequently was that known as half-timbered. As the available oak was used up, and the timber supply gradually failed, the making of bricks was developed ; a brick-building tradition became established, and the system of timber-framed building was almost, but never quite, abandoned. These conditions remain to this day. Timber and stone in small quantities and a good supply of excellent bricks are still



BUNGALOW AT TILE HILL — SYDNEY R. JONES AND C. M. C. ARMSTRONG, ARCHITECTS

available. With these materials, and with due regard to the old traditions, the new work is being done.

Although the æsthetic claims of architecture are best met by the employment of local materials, it is not always economically possible to use them. The cost of building is a most important point, and reasonable cheapness, consistent with good work, is not only desirable but, in most instances, necessary. Facility of transit to-day makes distribution of commodities easy and cheap, and it may be less expensive to build with such as are obtained from a distance. When these circumstances exist, and outlay is an important consideration, a compromise has to be made.



PLAN OF BUNGALOW AT TILE HILL

The imported materials should be used in such a way as will give results most appropriate to the surroundings and adhere as closely as may be to the type of work belonging to the locality. The use of stone may be cited as an example; it is now expensive to employ it on account of the high charges for necessary labour. Consequently, in places

where it may be had in abundance, houses are, for economic reasons, frequently erected with bricks procured from a distance. And red-brick buildings—admirable in their proper place—are most incongruous sights when seen in a district of mellow stone architecture. Such incongruities, alas! are only too frequently in evidence, and it is sad to think that these horrors might have been avoided if only a little thought and intelligent study had been given to the problems. It is, for instance, a very simple and comparatively cheap matter to treat the exterior walls of a brick house with rough-cast or lime-wash of a colour that bears some near relation to the tint of stone. The little white stucco house, starting out from the landscape, can be equally offensive when wrongly placed. There is usually a workable way of solving every difficulty as it occurs; and let it be remembered that, when nothing hinders, local materials should be used. Good work cannot be cheap but it is not necessarily expensive; on the other hand, so-called cheap work can be, and often is, bad and very costly at the finish.

In thinking of the plan of a house the possibilities which the site offers are second only in importance to the personal wishes and mode of living of those who will inhabit it. And as the conditions to be fulfilled differ with every piece of land and individual, each case can only be met by direct reference to the desired end. No general advice can even be given for placing a house upon its site. People usually wish their houses to face the sunny aspects, but it cannot be stated that this view is shared by all. The present writer has known clients who deliberately prefer the principal fronts of their houses to be towards the north or east, or who ask that the rooms be arranged in such a way that most of the sunlight is excluded from them. The popular demand, however, is for living-rooms that enjoy the maximum amount of sunlight. Fullest advantage should be taken of any natural beauties that exist. A window, perhaps, may be placed in such a way as to secure a pretty peep of woodland or distant view, while other amenities of environment and prospect can be turned to good account.

The plan of the quite small house or large cottage, costing about £500, admits of many variations. There is the customary arrangement of two living-rooms, kitchen and outbuildings, with bedrooms over, such as is shown by the example from Tile Hill (p. 23). It was erected two and a half years ago and cost £476. When the entire building covers a comparatively small portion of ground, as a house at little cost is bound to do, the plan may be devised to give one large living-room instead of two smaller ones. A spacious apartment is thus secured, and the advantages of such are appreciated by many. The cottage near Warwick (p. 22) has this feature for its central idea, in this instance made still more pleasant by the adjoining loggia. Where space is limited much may be said in favour of this model. The bungalow type of plan has its followers,

and small dwellings so built can be made very delightful places. From the housewife's point of view they are easily managed and the labour question is reduced to a minimum, an important point in these days of the domestic servant problem. The bungalow, however, is an expensive form of construction, as, all the rooms being on the ground level, the considerable space in the roof is not utilised ; it is better economy to build one or two bedrooms in an upper storey.

An increased outlay means greater scope in the matter of space, and much convenience can be secured in houses costing up to £1000 or £1500. There is, too, better opportunity for the development of individual fancy. The small house at North Waste (p. 24) well exemplifies this last fact. It was designed for an owner who knew exactly what he wanted and had the taste to appreciate what was fit and good. The ground plan is unusual and was made in direct accordance with his wishes ; on the second storey are four bedrooms, bathroom, etc., and cupboards. A drawing of the hall, with stone-flagged floor, window seats, oaken staircase, and exposed beams, is reproduced on page 25. Larger in size than the above, the plan from Burnt Post (p. 26) follows more conventional lines and embodies features that find favour with a certain section of the community. On page 27 the oak entrance doorway, sketched in detail, is illustrated. Canley Corner is another country house belonging to this larger class, and on pages 28 and 29 exterior and interior views are shown. An illustration of a small and inexpensive bungalow at Tile Hill is also given (p. 31). Notice should be taken of the hall, divided from the entrance by glazed doors which may be folded back to form one airy room with a southern prospect.

Within the limits of this short article it is not possible to adequately consider the subject of elevations, or the craftwork that translates the architect's ideas into brick and stone. Schools of architectural thought differ as to what the appearance of a house should be. At one time or another the claims of almost every style have been advanced. But the art of domestic architecture should be untrammelled and free as may be from laws that limit its advancement. At its best it must give opportunity for the greatest play of spontaneous thought and be in close touch with what is good in the popular imagination. It has already been demonstrated how close is the relation between good architecture and all that surrounds it, how the traditions of locality and personal requirement play their part in making a house what it is. The designer has to weigh the conditions of each case before he transforms possibility into reality and ideas into concrete forms. It is also necessary for him to know what materials should be employed in a given place and how to use them, to profit by the knowledge bequeathed from other days, to understand the significance of the stone houses on the Cotswolds, the flint walls of Kent, or the curved gables of the Eastern Counties.

BRITISH DOMESTIC ARCHITECTURE
NOTES ON THE ILLUSTRATIONS

IN the preceding articles smaller country houses and cottages have been considered in their various aspects. It is probable that during the next few years the demand for houses of modest dimensions will increase, while the larger country residences are not likely to be much sought after. It will be seen, therefore, that among the numerous houses selected for illustration in the following pages are many comparatively limited in size and obviously designed with a view to economy of outlay. As an example of a small cottage of this description, erected at a cost of only £175, that shown on page 45 is particularly successful. The accommodation consists of two bedrooms in the roof, quite a fair sized living-room, and a parlour which could be used as a bedroom if desired. The roof is tiled and the outside walls rough-cast, the elevation being entirely pleasing in design. The cottage at Minster (p. 46), by the same architect, is equally modest in character and was built for holiday use; an attractive feature here is the loggia, paved with stone flags, which is large enough to form an open-air dining-room. The site of the pair of cottages in Sussex (p. 47) being surrounded by trees, care was necessary to avoid smoking fireplaces. Such danger was overcome by all the flues in both cottages being gathered together in one high chimney-stack, which forms a pleasing note in the elevation. Here again Mr. Gordon Allen has shown considerable skill in planning the rooms with a view to economising space. "Fairlawn," Woking (p. 48), designed by Mr. Theophilus Allen, is also well-arranged.

"Honington Lodge" (p. 49), situated at the end of a picturesque village on the borders of the Cotswold country, has recently been almost entirely rebuilt and enlarged by Mr. C. M. C. Armstrong for the lord of the manor. The old line of frontage was retained, and is faced with old stone of varying thicknesses, with rough joints. Thick stone slates, in diminishing courses, cover the roof, and the chimney stacks are of dark red narrow bricks. Cream-coloured rough-cast fills the overhanging oriel gables. The necessity for retaining the existing heights in the rebuilding, and the irregularity of many of the old walls, influenced the general design considerably. The old oak entrance door remains in its original position with new wood pilasters and hood. Several old oak beams, taken from some dilapidated cottages which formerly occupied a large part of the site, have been introduced into the sitting-hall. Mr. Armstrong's garden in North Warwickshire we shall have occasion to refer to later. The Golf Club house at Coombe Hill (p. 53), designed by Messrs. Bailey and Wood, commands a fine view overlooking the links and across on to the course of the Royal Wimbledon Golf Club. The walls are covered with stucco and the chimneys are of Crowborough bricks, while the roof is covered with hand-made tiles. The barge and weatherboards are

of oak. It is interesting to note that the land occupied by the links was formerly woodland and stocked with game. An attractive cottage of brick and stucco, designed by the same architects, is shown on the preceding page. It occupies a site overlooking the Romney Marsh.

On page 54 are shown two views of the interior of the Lygon Arms, Broadway, a famous old hostelry which has been carefully restored and added to by Mr. C. E. Bateman. The history of this interesting relic of the past is admirably told in a brochure prepared by the present owner, under the title *The Story of an Old English Hostelry*.

Mr. J. H. Brewerton's house on Boscombe Cliff (p. 55) stands facing the sea and is intended as a bachelor's residence, having a large room suitable for a library, music or billiard room, etc., dining-room, housekeeper's room and the usual requirements. The exterior is rough-cast with cement, coated with "Duresco," and it is relieved by the shutters to the lower half of the ground floor windows in the "Cape Dutch" manner. The house at West Southbourne (p. 56) is situated amongst the pine woods, and it was the architect's endeavour to give a quiet, simple, homely design. The walls are of two-inch red bricks, varied and mottled in colour and texture, giving a very pleasing effect. The roof is covered with hand-made tiles of the same colour as the bricks. The interior is simply and conveniently planned.

The house at Sittingbourne (p. 59) was designed by Mr. Walter H. Brierley with a view to combining the symmetry and stateliness of an Early Georgian house with modern comforts and conveniences, and with every possible facility for economising labour. The living-rooms all face south so that they may obtain the maximum of sunshine. The outer walls are twenty inches thick, including a two-inch cavity. The outer facing is of two-inch red, hand-made bricks of broken colour, and the roofs are covered with red, hand-made, sand-faced tiles. The entrance doorway is of Portland stone. The interior is quiet and simple in character.

The general view of "Greywalls," St. George's Hill, was illustrated in the previous issue of this Year Book. The present sketch (p. 60) depicts the entrance porch. The treatment carries on a simple old English Gothic theme; but the entrance front, where windows are of a subsidiary nature, is treated rather more freely in a low, rambling manner. The site selected is not devoid of historic associations, occupying, as it does, a most delightful situation near one of the old Roman encampments in Surrey. Another interesting house by Messrs. Castle and Warren is shown on page 61. The entrance front seen here is to be executed in mottled grey bricks, with hand-made roofing tiles of similar texture. The object has been to preserve a simple, dignified treatment, regulating the features according to the natural demand. The forecourt is random-stone paved, while the gardens are laid out in an architectural manner. The plan is simple, the

more important rooms being grouped on the garden front, where they obtain the best views and the most sunshine.

Of the four interiors by Messrs. H. C. Cleaver that shown on page 62 has a peculiar interest, for it was erected at the "Ideal Home" Exhibition held in London in 1913 to show the adaptation of Russian peasant art to modern requirements. The colour harmony was obtained by using a silver-grey unpolished timber, contrasted with bronze metal. A frieze, copied from Russian needlework, introduced a brilliant note of colour to relieve the otherwise sombre effect; this brilliance was repeated in the majolica tiled work of the stone fire-recess, which contained woodwork carved in geometrical patterns. The carving and tiles alike were of native origin. The dining-room illustrated on the next page does not call for any special mention. It is a good reproduction after Elizabethan models. The two interiors of Hawling Manor, Andoversford (pp. 64 and 65) are interesting. The house is an old stone building erected probably about the year 1600. The view of the hall and staircase shows how the upper floor is supported by the original oak beams, which have been carefully disclosed and left in their original state.

Admirably arranged are the motor house and stable buildings at Primrose Hill, near Birmingham (p. 66), designed by Messrs. Cossins, Peacock and Bewlay. The walls are faced with black country bricks with white joints, the roof is covered with hand-made tiles, and the timber framing is of oak.

"The Dial House," Datchet (pp. 67 and 68), is chiefly noteworthy for the excellent taste displayed in the decoration and equipment of the interior. The long hall and the dining-room shown in our illustrations are panelled throughout with Austrian oak, forming a distinctly agreeable background for the old furniture, pictures, and *objets d'art* with which the rooms abound. Considering the size of the house the effect of spaciousness conveyed by the interior is remarkable.

We reproduce in colours (p. 69) a drawing of Sefton Park, a house which has recently been considerably altered by Mr. Horace Farquharson. Before this the garden front had a plain rectangular elevation, about half the length of the present building. This was extended with a large circular bay towards the end, a corresponding bay was built at the other end, and a loggia was added beyond. The entrance and the dressings are in Portland stone. The ground, which previously sloped gradually away from the house, was levelled down, thus setting the house upon a low terrace and considerably adding to its dignity. The terrace is paved with old paving-stones, rectangularly random-jointed, and from it a view can be obtained across the broad valley to Windsor Castle.

A pair of well-arranged and attractive-looking cottages is illustrated on page 71. The walls are of two-inch red bricks with the gables finished in herring-bone pattern. The roof is covered with hand-made rough

Bedfordshire tiles. The woodwork to the verandah is of oak from the adjoining woods. These excellent cottages are situated near Knebworth, in Hertfordshire, and were designed by Mr. Harrison Fielding.

"Comely Bank," Englefield Green (pp.72 and 73), was designed by Mr. Goodhart-Rendel for a client whose somewhat unusual requirements necessitated special treatment in the planning. Nevertheless the result is entirely satisfactory and the house contains many features of interest. The whole of the walls are covered with trowelled cream-coloured stucco, and the roofs with dark red pantiles. The double-arched opening to the garden lobby, shown in one of our illustrations, gives access to the staircase adjoining to the sun-parlour above, and thence to the verandah with its lunette lights corresponding with the windows of the drawing-room and music-room. The general note throughout this delightful residence is one of studied simplicity, and the intimate relation between house and garden is obvious. The pergolas are built of whitewashed brick and larch-poles.

Two years ago we illustrated the Swinley Forest Golf Club House, by Mr. Stanley Hamp. This year we show on pages 74 and 75 the Beaconsfield Golf Club House by the same architect, a notable building of its kind, and as an architectural achievement one of the most successful works by Mr. Hamp we have met with. The house is situated on high ground and commands a good view of the surrounding well-wooded Buckinghamshire countryside. The building has been executed in narrow red bricks, with moulded brick window jambs and chimney stacks, the front loggia and verandah being constructed with brick piers, oak posts and beams, together with brick nogging filling. The roofs are covered with silver-grey old country tiles. The coffered ceiling to the verandah is faced with rough green slates and the paving is of green slates and stones. The arrangement of the interior is well-considered with a view to meeting the requirements and comfort of the members. The club accommodation provides on the ground floor a large club room (with a loggia and bay-windows overlooking the links), the secretary's room, the ladies' locker room and the gentlemen's locker room. Separate entrances from the golf course to the two latter are provided. From the club room an oak staircase leads up to the dining-room on the first floor, adjoining which are the smoking-rooms and the committee room. French casement windows open from the dining-room to a verandah over the loggia, for dining outside during the summer months. The decorative treatment throughout is of a simple character. The dining-room has a vaulted ceiling, with oak principals showing in the room, and above the oak panelled dado is a finely modelled plaster frieze. The fireplaces are executed in stone, with large dog-grates and Dutch brick hearths. A garage to accommodate from thirty to forty cars is provided close to the entrance drive, together with

stabling; while there are adequate quarters for caddies, caddie master, professionals, and workshops.

"Munster Lodge," Teddington (p. 77), is an example of what can be done with a building which looks hopeless from an artistic point of view. Before Mr. Jessop Hardwick took it in hand the house was devoid of any attractiveness of design, and he converted it into its present form by re-roofing and drastic alterations, carried out at a very moderate cost. On the previous page we show two other examples of this architect's work.

Two houses at Wimbledon by Mr. Walter E. Hewitt are given on pages 78 and 79. The external walls of "Rowandene" are rough-cast, the plinth being faced with red bricks of varied tints and the chimney stacks with narrow bricks of the same character. The roofing is of hand-made, sand-faced tiles. "Heorthfest" is very different in style, and is faced with red bricks, the porch, loggia, sills, and keystones being of Portland stone. The roof is covered with red, hand-made, sand-faced tiles. The dormer windows of the three large front bedrooms in the roof had to be considerably larger than desired, in order to conform with the strict requirements of the glass area demanded by the local bye-laws. This somewhat detracts from the outward appearance of the building, though the rooms are thereby improved. The floors of the porch and loggia are of black and white marble, those of the hall and principal rooms being of pitch pine, slightly stained and waxed.

Of the five houses by Mr. Morley Horder shown here, "Redholm," Walton-on-the-Hill (pp. 80 and 81), is, perhaps, the most interesting, owing to the fact that it has been built over two years and proves how mature a house can quickly appear when the garden has been carefully planned with it. The house is built of hand-made red bricks and tiles, the windows opening inwards, with external shutters. All the main rooms are *en suite* with the central hall, which has a gallery over the fireplace; but as there are staircases at either side of the hall, and a service passage at the back, this feature in no way destroys the privacy of the hall, as is so often the case. The house at Uppingham (p. 82) is a compact little roadside residence on a sloping site, with a terraced garden. The walls are of brick, roughly plastered, with local stone dressed windows, and the roof is brown tiled. An unusual feature is the small dining-room, separated from the large living-room by an open screen. The garden front of another small house is given on page 83. It is built with ordinary grey stocks and red dressings, and has an old tiled roof and tile-hanging to the gable. The house at Walton-on-the-Naze (p. 84) was erected as a holiday home for the London Workers' Association. In designing it the architect aimed at obtaining the effect of a large country house of the "cottage" type, thus avoiding any appearance of an Institution. The building faces the road and looks south towards the sea. The site being

limited in size, the house has been set back as far as possible and a formal garden laid out between it and the main road. The public entry is at the back, on the side road. The walls are of brick, rough-cast, with tile-hanging to the gables. Between the two wings there is a long balcony, with a tiled balustrade carried on brick piers. This and the raised terrace are pleasant resting-places, facing the sea and obtaining the maximum of sun. "Sea Bank" (p. 85) is a small seaside residence, built of thin local bricks, with a diapering of grey bricks from the same kiln, and dark hand-made tiles. In one gable is an open sleeping balcony, looking towards the sea.

The small house and pair of cottages at Chesham Bois (pp. 86 and 89), by Mr. Harold Kennard, are pleasing in design and characteristic of the numerous houses this architect has erected in the district. The dining-room fireplace at Lyneham, Chislehurst (p. 89) is an interesting feature. The old oak beam was taken from the ingle-nook of a neighbouring inn, recently pulled down, and the plate shelves are also of old oak. The surrounds are faced with old Dutch blue and white tiles, while the floor is paved with red bricks.

The houses and gardens designed by Mr. C. E. Mallows invariably possess an individual character and seldom fail to interest. Those illustrated here are no exceptions. The house at Sunningdale (pp. 90 and 91) has been built on the west side of the golf links and has the advantage of direct access from the garden to the course. The materials used are two-inch, hand-made bricks, of varying red and purple colour, and sand-faced tiles for the roofs. The whole design is very simple in character, both externally and internally. The plan has been so arranged that vistas are obtained the full extent of the site, from the centre circular hall looking southwards down the glade shown in the illustration, and northwards the length of the tennis courts beyond the entrance courtyard.

The sketch designs for extensive alterations and additions at Canons Park, Edgware, reproduced on pages 92, 93 and 94, have been considerably modified in actual execution. The date of the present house is about the beginning of the last century, and occupies a portion of the site of the famous house of Canons Park, built by the Duke of Buckingham. During excavations for the present alterations much of the foundations and drainage scheme of the old house came to light, and revealed its immense plan both of house and garden. Traces of the old formal garden to the east are clearly outlined in the present turf, and its boundaries have been marked by planting new avenues of limes. The south formal garden, shown in the pencil sketch (p. 93), occupies the position of the commencement of an avenue which the Duke of Buckingham had planned from Canons Park to Buckingham Palace in London.

In the house at Berkhampstead designed by Mr. Leonard Martin (p. 95), the arrangement of the plan was entirely dictated by the outlook and

distant views, as the house stands on a very elevated site commanding beautiful scenery.

The house at Hambledon (p. 101), designed by Mr. Ernest Newton, is situated on high ground facing south. The walls are faced with bricks of varying colours, from brown to deep red. The quoins and dressings of the windows, etc., are of red kiln bricks, and the roof is covered with hand-made, sand-faced, deep red tiles.

The loggia and entrance hall by Mr. Barry Parker (p. 102) are both characteristic of his work; while the lounge at "Old Kiln" (p. 103), with its oak-beamed ceiling and the delightfully simple and harmonious character of the decoration and arrangement, is in every way satisfying. As an example of an English domestic interior of a desirable type it could hardly be surpassed.

The planning of "Wythes House," Bickley (p. 104) deserves careful study. The reception rooms are so arranged that they enjoy the sun all day; while the service to the dining-room and main entrance is detached from the living quarters of the house. Externally, the walls, which are built of local Kent stocks, are covered with a fine-grained rough-cast, with smooth plaster bands around the window openings. The roof is covered with Kent tiles. More characteristic of Mr. Quennell's work, however, is "Templehill House," Hampstead (p. 105), a locality which must possess quite a number of residences designed by him. It stands on a fine site adjoining the West Heath. This site, however, presented many difficulties owing to the differences of level, the fall being diagonally from the dining-room across to the library. There was a fine view over the Heath towards the north-west, away from the sun, but by placing the drawing-room on the south-western angle a sunny room was ensured and the view retained. The library on the north-west corner also has a delightful outlook and gets the afternoon sun. The north entrance is on a mezzanine about two-thirds of the way to the billiard-room under the library. The cloak-rooms and lavatories are under the morning-room. The external walls are faced with a variegated red brick and the roofs are covered with red tiles. The elevation, as will be seen by our illustration, is simple in character and carries on the eighteenth-century traditions of Hampstead. The steps on the west side lead down to a terrace, beyond which is a formal garden. The gardens have also been designed by Mr. Quennell, who has successfully saved the fine trees which he found on the site.

The additions to "Gore Court," Goudhurst, an old farmhouse (pp. 106 and 107), were carried out under the direction of Messrs. Rogers, Bone and Coles in old materials exactly corresponding to those existing, and the ridge-line carried through over the billiard-room extension quite disguised the point of juncture between the new and the old work. Some of the ground floor ceilings were raised, but very little of the old work was

disturbed. The farm buildings at "Arnolds," Holmwood (p. 108), erected for the owner's private use, are constructed of dull brown stained, weather-boarded quartering on a brick base, with roof tiles of varying tints. The stall divisions, for ten Jersey cows, are of light tubular iron, which requires very little cleaning. Special attention has been given to ventilation and drainage. Mr. Hervey Rutherford's house at Rillington (p. 111) is conveniently arranged, with the service quarters grouped in a separate wing.

"Coombe Woodhouse," Kingston Hill (p. 109), has a remarkable history. It is a delightful old timber building erected originally at Hythe, near Colchester, in the year 1483. At the death of Henry VIII the house was in the possession of Catherine Parr, who resided there for some years and whose arms are still preserved on some of the coloured glass. Later it fell on bad times; the walls were covered with stucco, and some of the fine mullioned windows were either removed or blocked-up. In this deplorable condition it was seen by Mr. Thornton-Smith, of Soho Square, who, appreciating its interesting character, purchased it, and with the greatest care had it removed, section by section, to its present site overlooking the delightful scenery of Kingston Vale. Here, with the stucco removed and its oak timbers in a fine state of preservation, it stands in its original condition. New foundations were, of course, necessary, and servants' quarters, bath-rooms, and other modern requirements had to be added ; but the original fabric of the building was preserved. It was a remarkable achievement, and one upon which Mr. Thornton-Smith is to be congratulated. Only a small portion of the house, and that principally the servants' quarters, is seen in our plate. The interior of the house, with its fine collection of old furniture and tapestries, is as beautiful as the exterior ; while the extensive grounds have been arranged in various gardens and form a suitable setting for the old mansion.

An attractive house is that designed by Mr. George Scorer, shown on page 112. Red facing-bricks, rough-cast, and sand-faced roofing and weather tiles have been employed, and the oak beams of the lounge ceiling and of the verandah were taken from old barns which were being demolished. Another interesting house by this architect has been erected at Rotterdam (p. 113) on a fine site on the upper dyke level. The main front faces the public park, and there is a wide avenue running along one side of the building. The materials used are Dutch red bricks, Belgian freestone, while the roofs are covered with Broseley tiles. The whole of the ground floor and staircase is panelled in Austrian wainscot. It should be mentioned that the work was carried out under the supervision of Mr. Nolen, a local architect, under the direction of Mr. Scorer.

The house at Purley (p. 114), designed by Mr. Sydney Tatchell, is situated on a site with a fine view across the valley to the south. It is built of

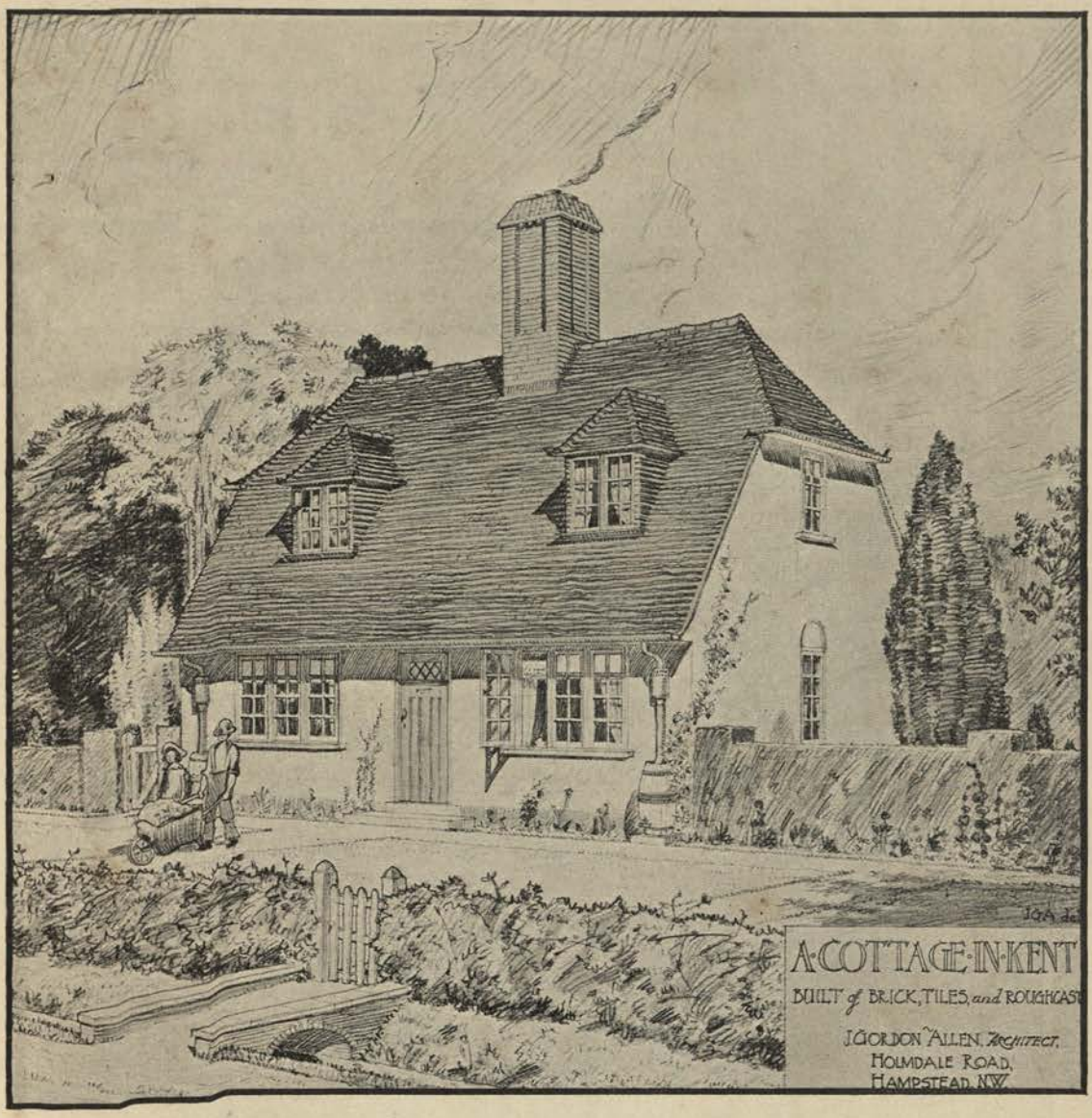
thin, rough, hand-made Wrotham bricks, with purple headers and other dark-toned bricks for quoins and dressings, and the roof is covered with hand-made tiles. The principal requirement in regard to the plan was a south aspect for living-rooms and bedrooms, and special provision had also to be made for open-air sleeping accommodation. The general finishings of the house are quite simple. The second house at Purley (p. 115) stands in the well-known Rose Walk, and is built of Sussex stocks with Pascall's Wrotham reds for quoins, Hackenden stone for windows and doors, and Wrotham hand-made tiles. A feature of the interior is a large hall, lined with oak panelling decorated with ebony and boxwood inlay. The garden was also designed by Mr. Tatchell and comprises a flagged terrace, sunk rock garden, rose garden, pergola, tennis lawn, and kitchen garden. The Hall at Billesley Manor, Warwickshire, shown on page 116, is an excellent example of sympathetic restoration, as also is "Lullenden," East Grinstead (pp. 117 and 118). We reproduce drawings for the entrance and garden fronts of the latter house, made by Mr. Leonard Williams, together with views taken after the restoration was completed. Originally this was an old yeoman farmhouse, dating from about 1629, and in the restoration the original oak timbers of the part which is now transformed into a music-room and dining-room have been carefully preserved, while the old tiles were retained for the roofing. The music-room is the most interesting feature of the interior (it is given on the plan as the "hall"); some of the bedrooms in the original farmhouse were abolished, so that this delightful and picturesque room now extends up into the roof.

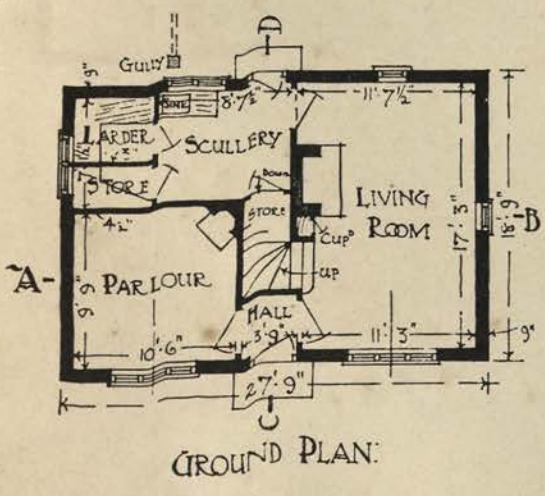
Amongst our illustrations will be found several views of gardens. The sunk garden in North Warwickshire, shown on pages 50 and 51, was designed by Mr. C. M. C. Armstrong and was formed out of the remains of an ancient moat, running north and south, with a total length of 250 feet by 30 feet. It is divided by a stone bridge with steps down in the centre to the formal gardens on either side. The whole of the walling is in local red sandstone, laid rough, that on the east being the original old moat wall, and the broad flagging is in Idle Yorkstone of varying tones. The water to the canal in the south garden is supplied by a lion's mask in lead, set in the arch shown in the smallest illustration; while a lead figure supporting a bird's bath is placed in the circular pond in the north garden. The old surroundings are particularly suitable; a low thick beech hedge runs above the old walling on the east of the southern garden, and fine old trees and flowering shrubs form a charming break between the upper and lower gardens. The walls are planted with rock climbers, the beds with old-fashioned flowers and shrubs, and the pools with lilies and flags. A picturesque thatched summer-house, of earlier date, is seen in an angle of the south end, and a dovecot in the north. Both formal gardens lead into wild gardens at either end. The site being a

high one facing west, very fine views over grass lands are obtained from the upper garden.

An illustration in colours of the garden front of the old Manor House at Upton Grey, Hampshire, appears on page 57. This delightful terraced garden was arranged by that distinguished garden architect, Miss Jekyll, and forms a worthy setting to the charming old Tudor mansion. From the same locality come the paved walk and herbaceous border at Tylney Hall (p. 99); while a beautiful example of a rock and water garden, arranged by Mr. Maurice Prichard, of Christchurch, Hampshire, is shown on page 87. Reference has already been made to the gardens at Sunningdale and Canons Park designed by Mr. C. E. Mallows, which are illustrated on pages 90 and 93.

A particularly interesting series of views of gardens, designed by Mr. Thomas Mawson, will be found amongst our illustrations (pp. 96–98). "Woolley Hall," which is situated some two miles west of Maidenhead, stands in a typical English landscape and is surrounded on one side by fine open common, and on the other three sides by rich meadows in which stand numerous groups of splendid elms. The gardens, of about twelve acres, were laid out some forty years ago in what is known as the "landscape manner." The plantations consist largely of coniferous trees, many of which are now very fine specimens. Within the last ten years, however, a number of new plantations have been formed, and these are intersected by broad straight grass glades which are becoming a feature of the gardens. The present owner, Mr. Walter H. Cottingham, purchased the estate a few years ago and has now commenced the lay-out of new formal gardens and terraces round the house, to the designs of Messrs. Thomas H. Mawson and Sons. The work is being carried out in sections, and the photographs reproduced here show a part of the first portion of the work. The second section, which we hope to illustrate in a later number, is now nearing completion, and includes a balustraded terrace on the south and west fronts, with a pond garden, stone pergolas and temples, the whole designed to harmonise with the house, which is fairly large in scale and in the Georgian character. The views which we give show the old walled-in kitchen garden on the west side of the residence, which has been converted into a cloister-garden, beyond this are laid out tennis and croquet lawns and a small golf course; the garden house overlooks the cloister garden on the one side, and the recreation lawns on the other. The view through the arches towards the garden house is taken from the carriage court. The central arch leads to the garden house by a grass walk and the two side arches by pergolas, the floors of which are paved with brick. The spaces on either side of these pergolas are laid out as rose gardens, which, as will be seen from the photographs, are well established after a few months' growth.

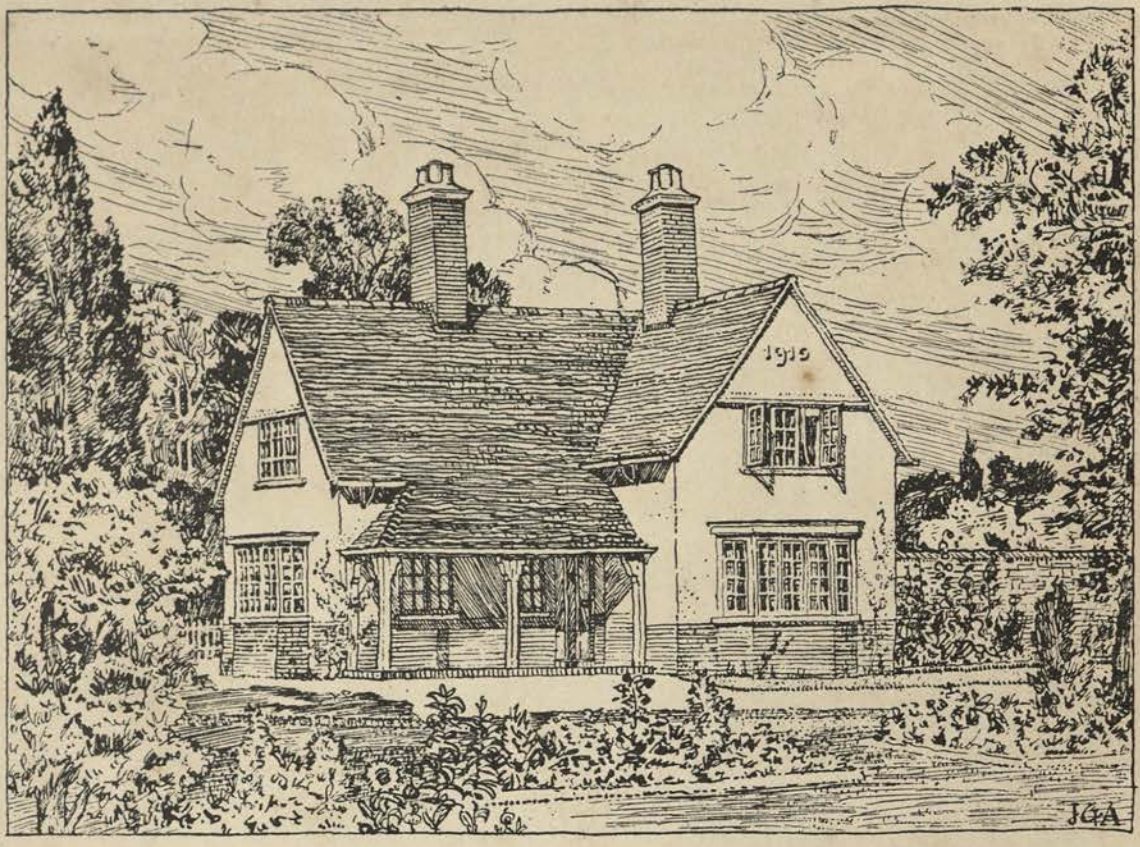


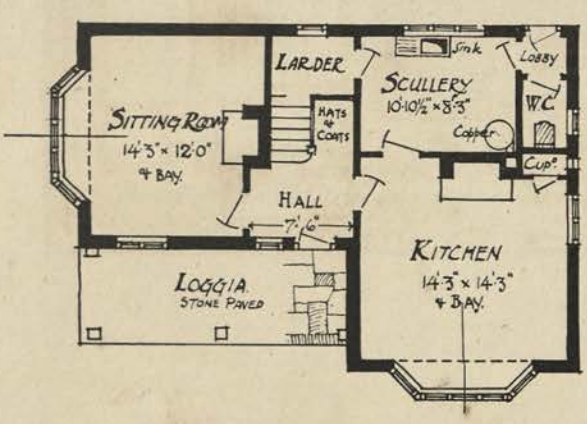


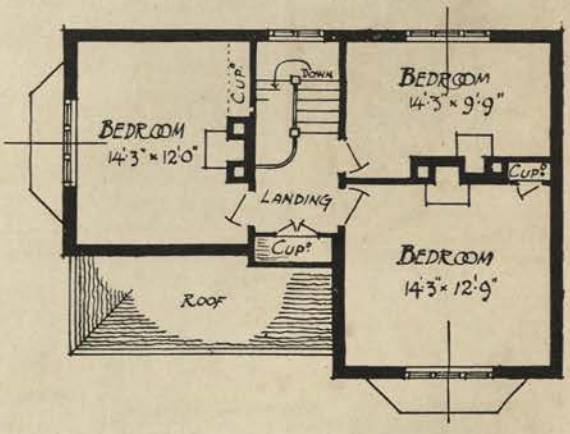
GROUND PLAN.

A COTTAGE IN KENT. J. GORDON ALLEN, A.R.I.B.A. ARCHITECT

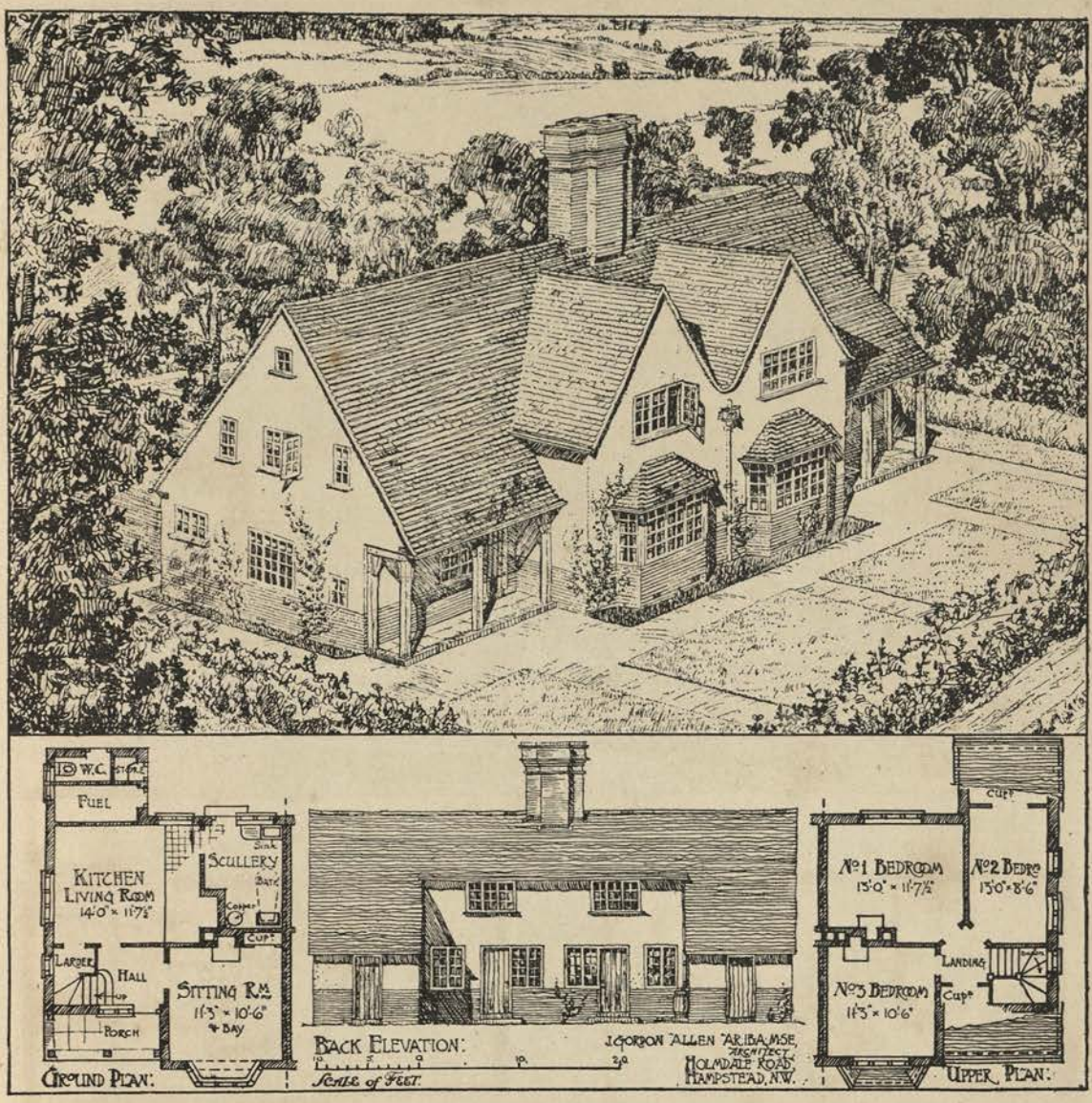
See p. 34



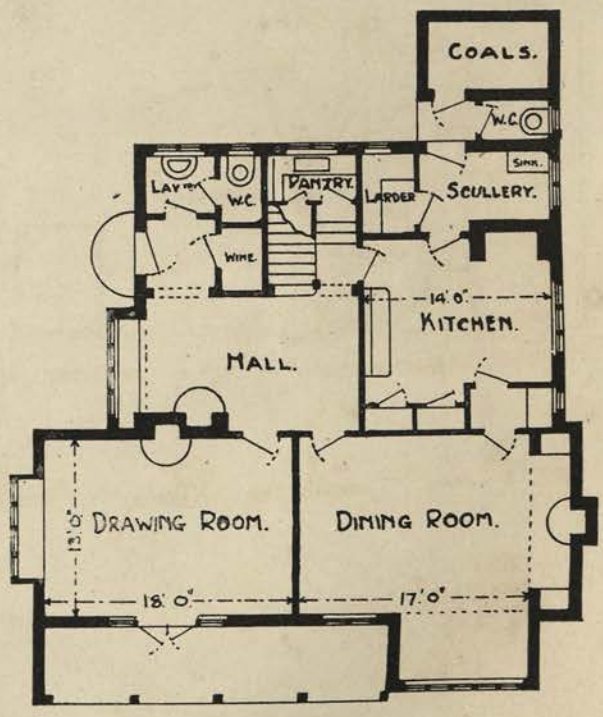




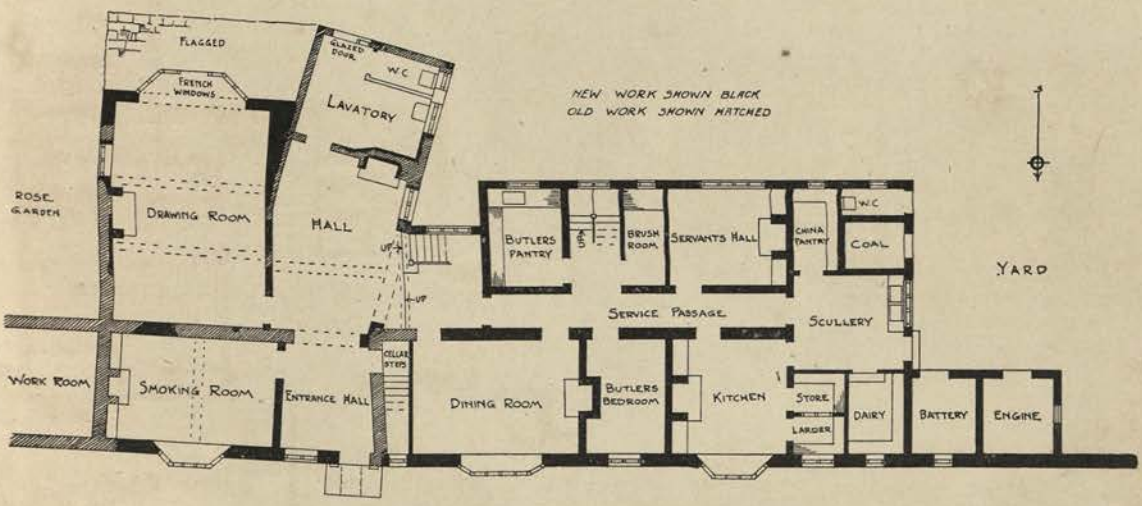
A COTTAGE AT MINSTER. J. GORDON ALLEN, A.R.I.B.A., ARCHITECT



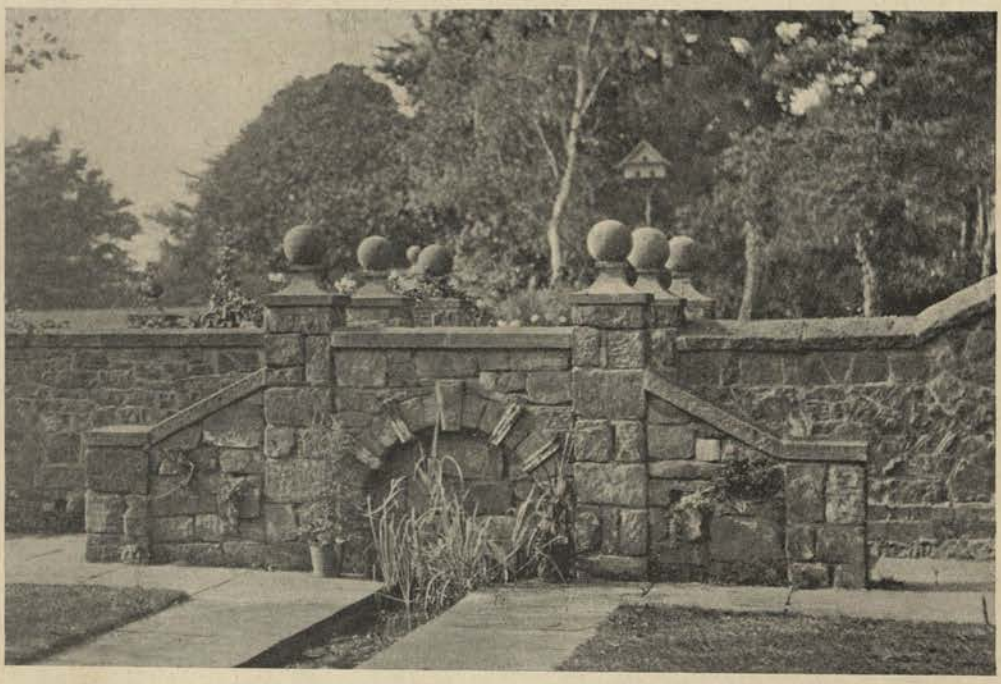
A PAIR OF COTTAGES IN SUSSEX. J. GORDON ALLEN, A.R.I.B.A., ARCHITECT

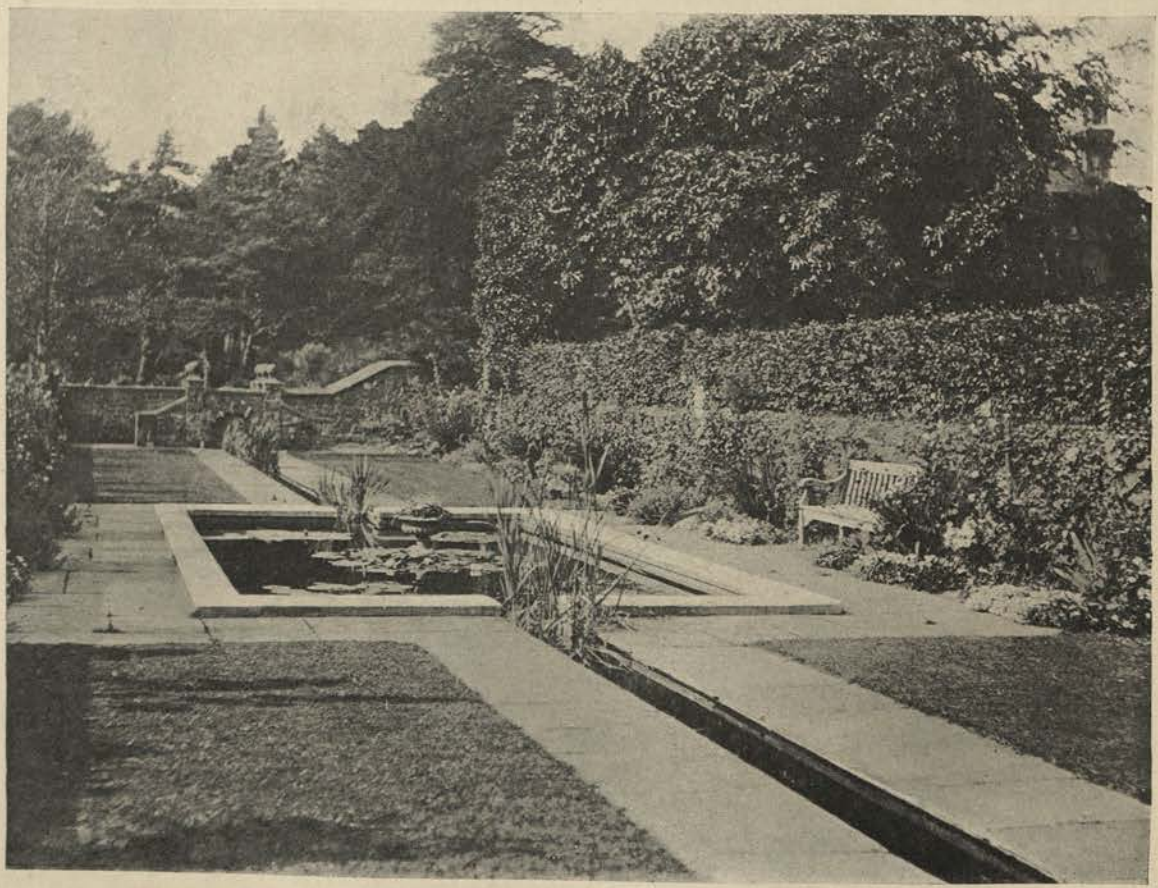


"FAIRLAWN," WOKING
THEOPHILUS A. ALLEN
A.R.I.B.A., ARCHITECT



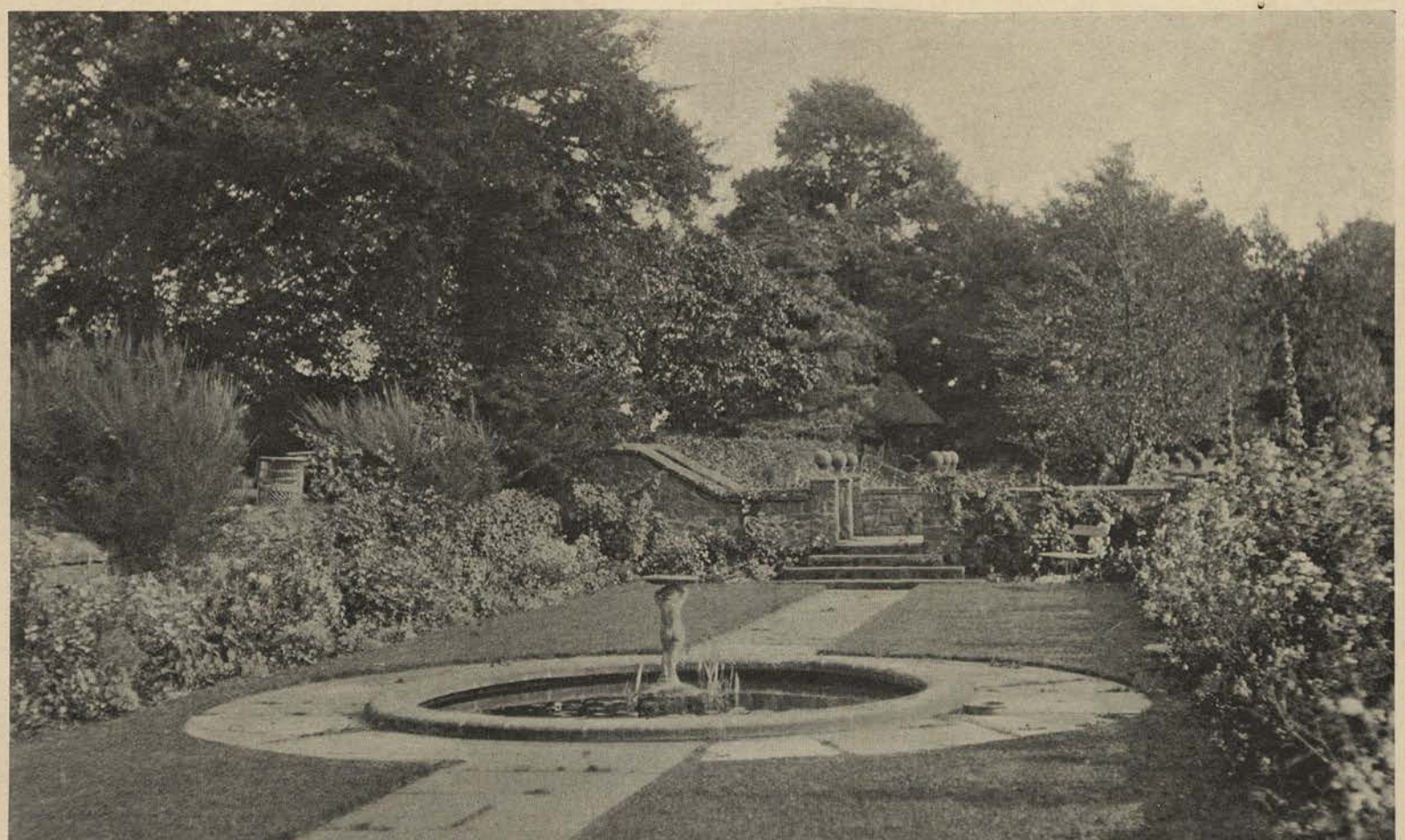
HONINGTON LODGE, WARWICKSHIRE
REBUILT AND ENLARGED BY C. M. C. ARMSTRONG, ARCHITECT



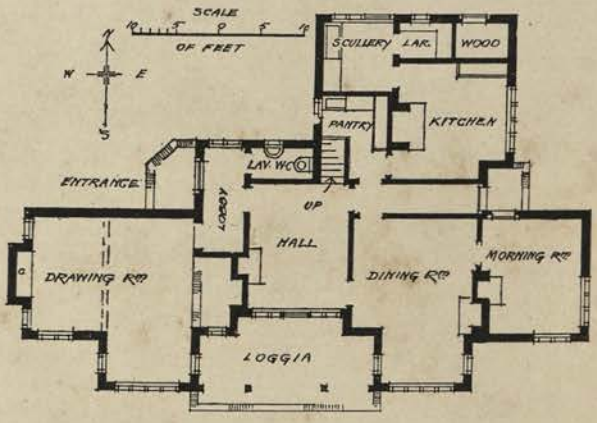


GARDEN IN NORTH WARWICKSHIRE

DESIGNED BY C. M. C. ARMSTRONG, ARCHITECT



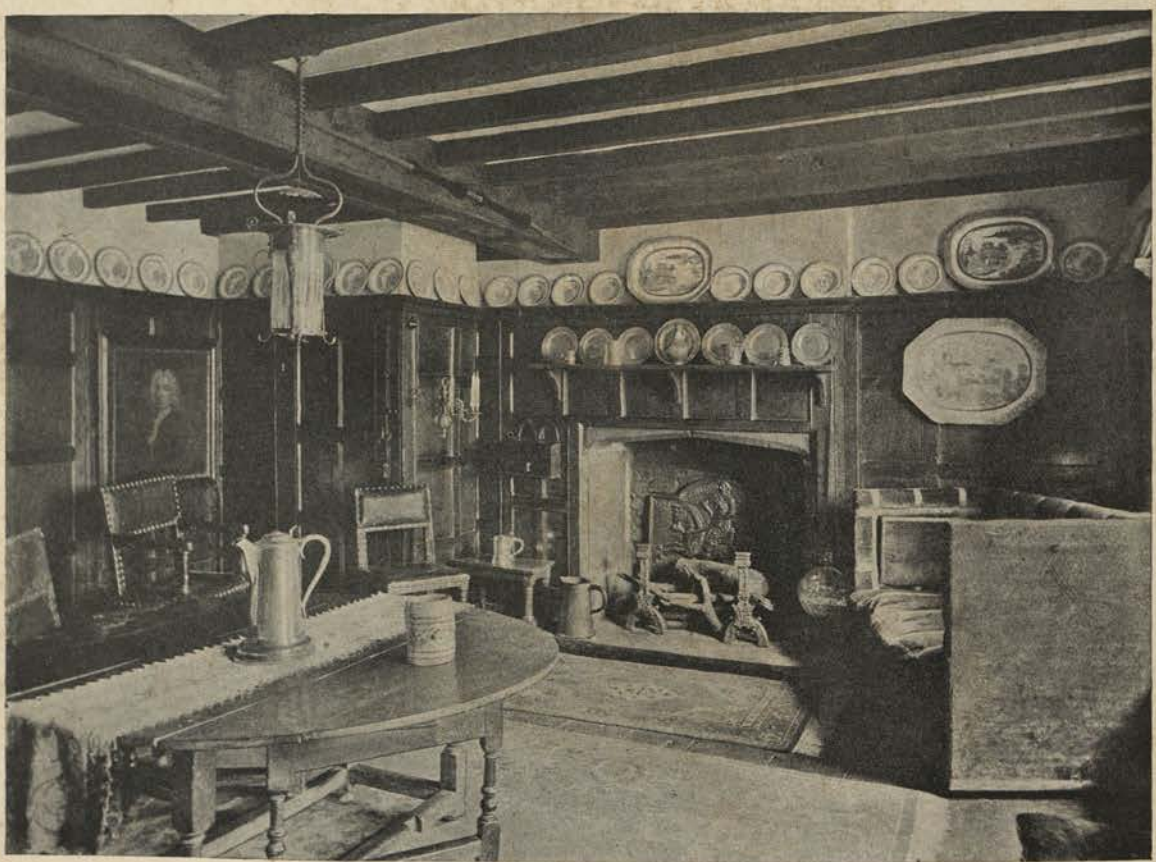
GARDEN IN NORTH WARWICKSHIRE. DESIGNED BY C. M. C. ARMSTRONG ARCHITECT



COTTAGE AT LYMPNE, KENT. BAILEY AND WOOD, ARCHITECTS

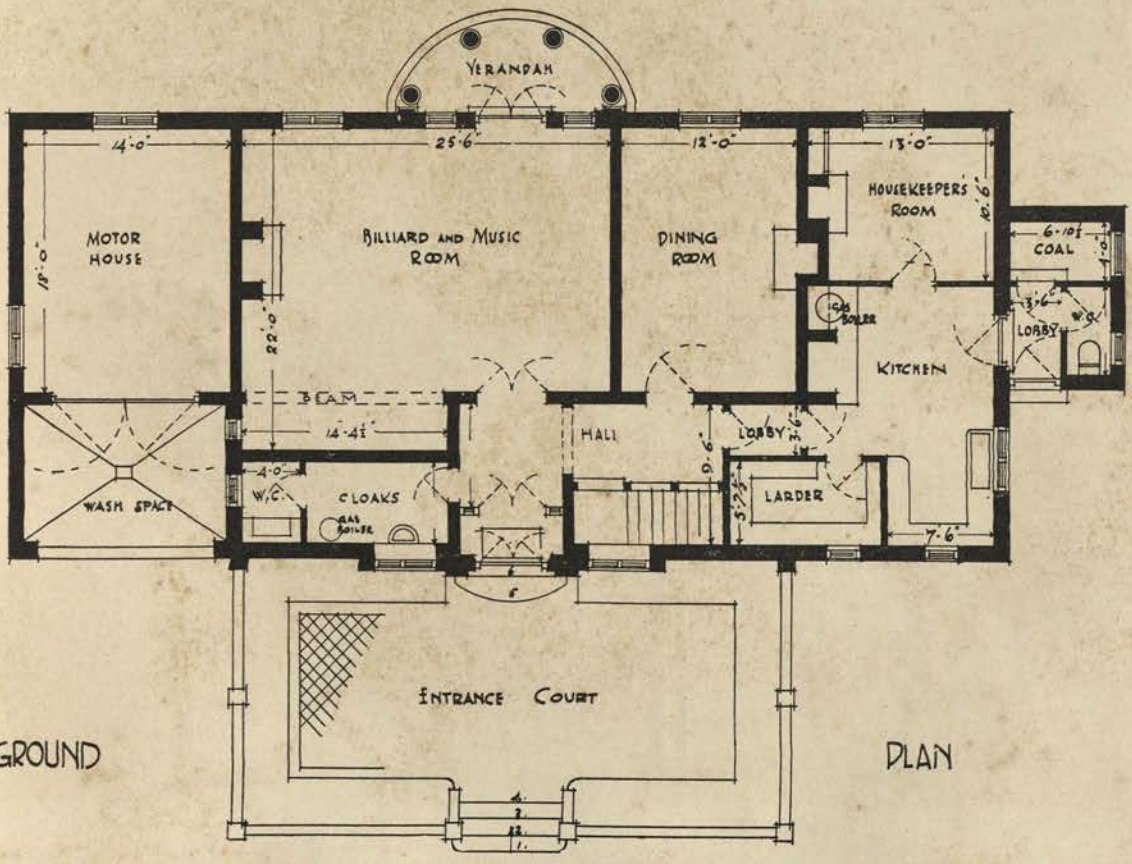
GOLF CLUB HOUSE AT COOMBE HILL
BAILEY AND WOOD, ARCHITECTS

"THE LYGON ARMS," BROADWAY—BAY WINDOW IN THE GREAT HALL



"THE LYGON ARMS," BROADWAY
THE OAK PANELLED ROOM

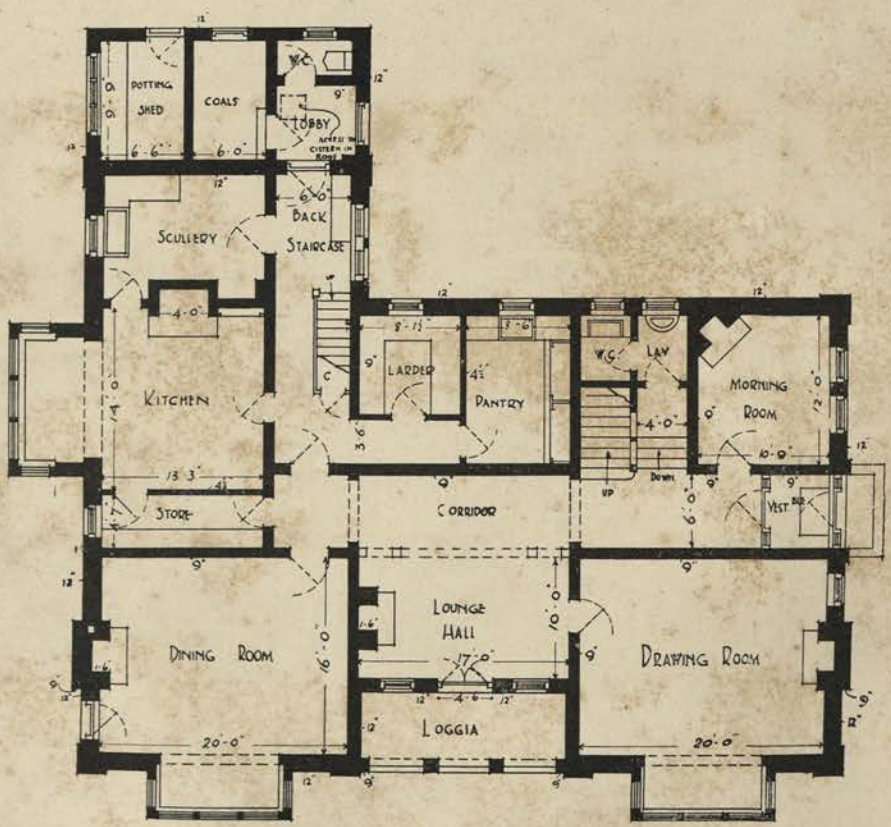
RESTORED BY C. E. BATEMAN, F.R.I.B.A.



GROUND PLAN

HOUSE AT BOSCOMBE CLIFF

J. H. BREWERTON, F.R.I.B.A., ARCHITECT

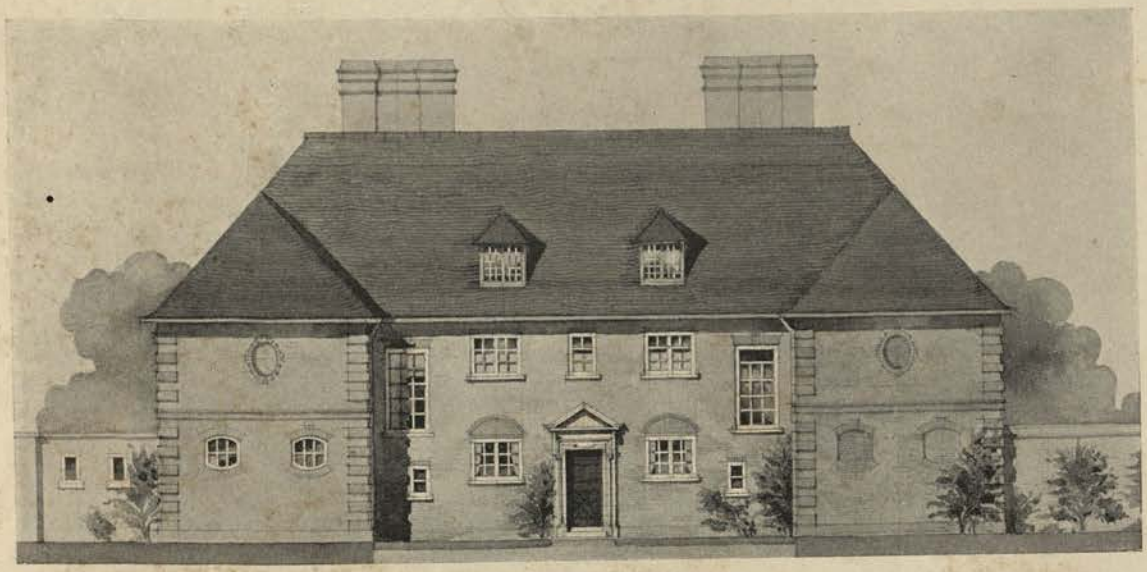


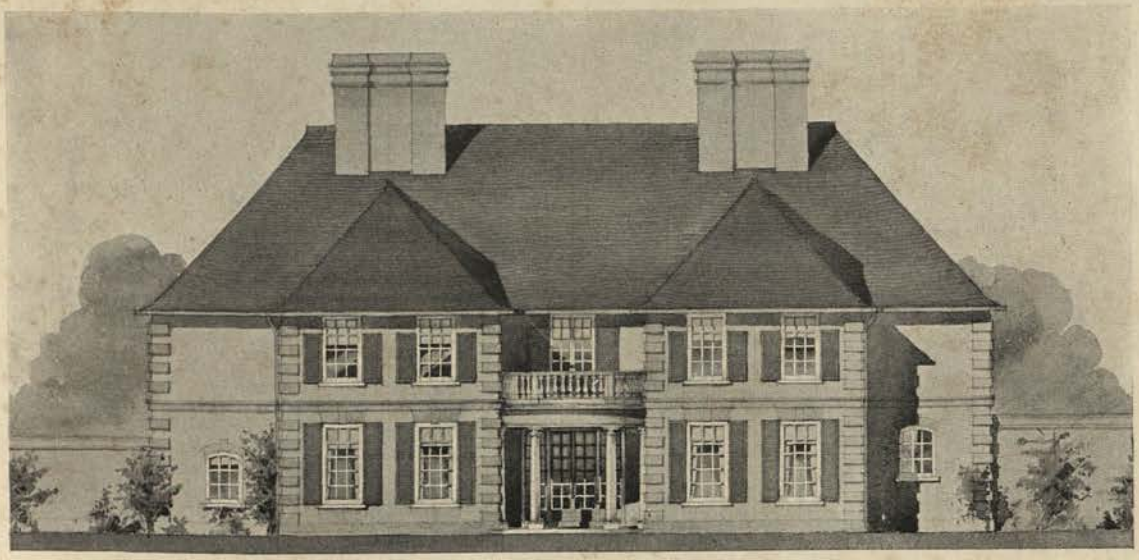
HOUSE AT WEST SOUTHBOURNE

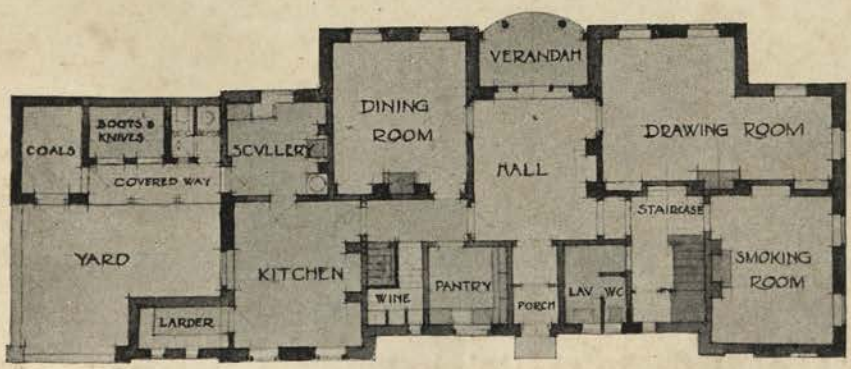
J. H. BREWERTON, F.R.I.B.A., ARCHITECT

From an autochrome photograph by W. Ransford

THE OLD MANOR HOUSE, UPTON GREY, HAMPSHIRE



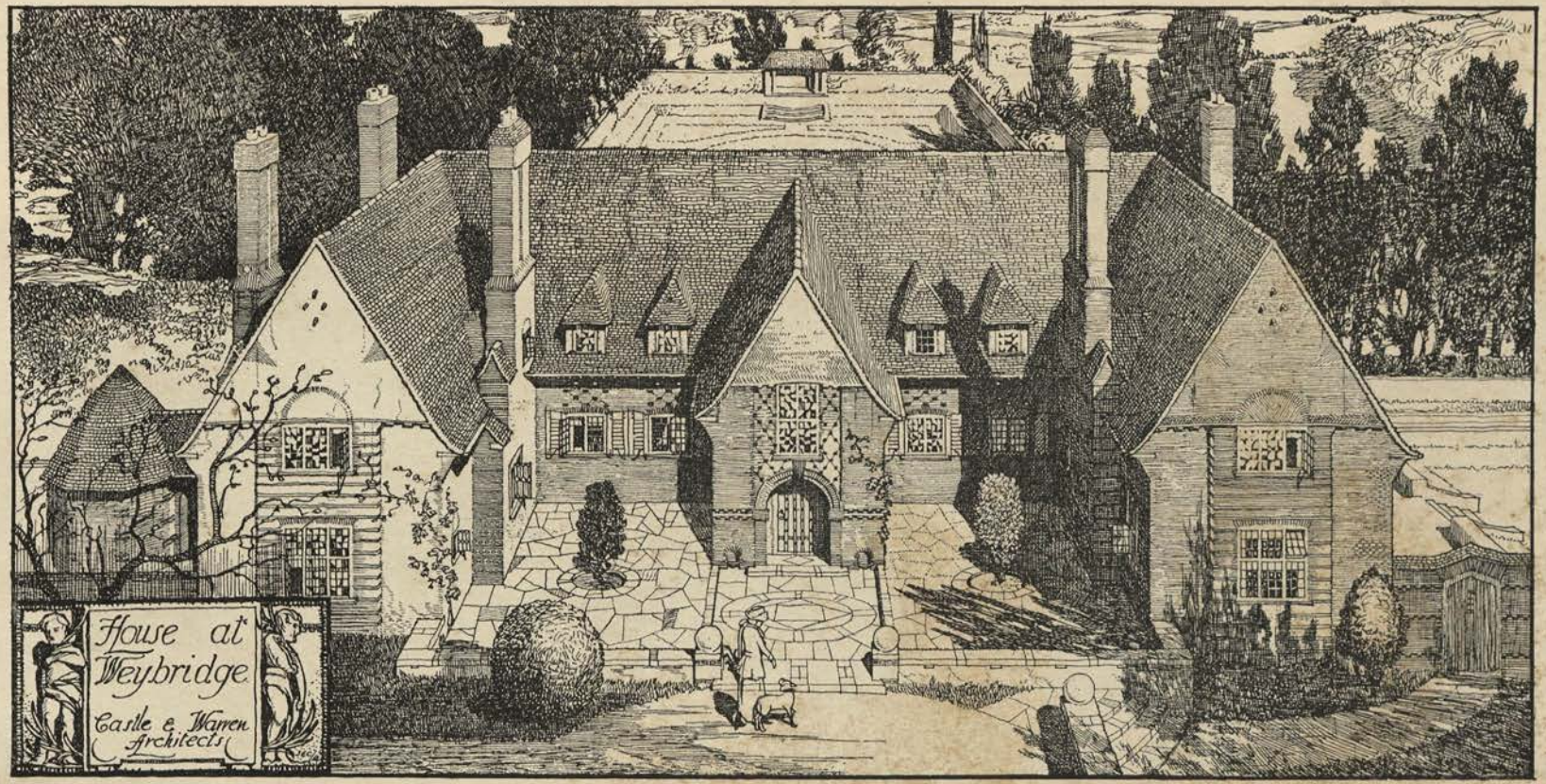




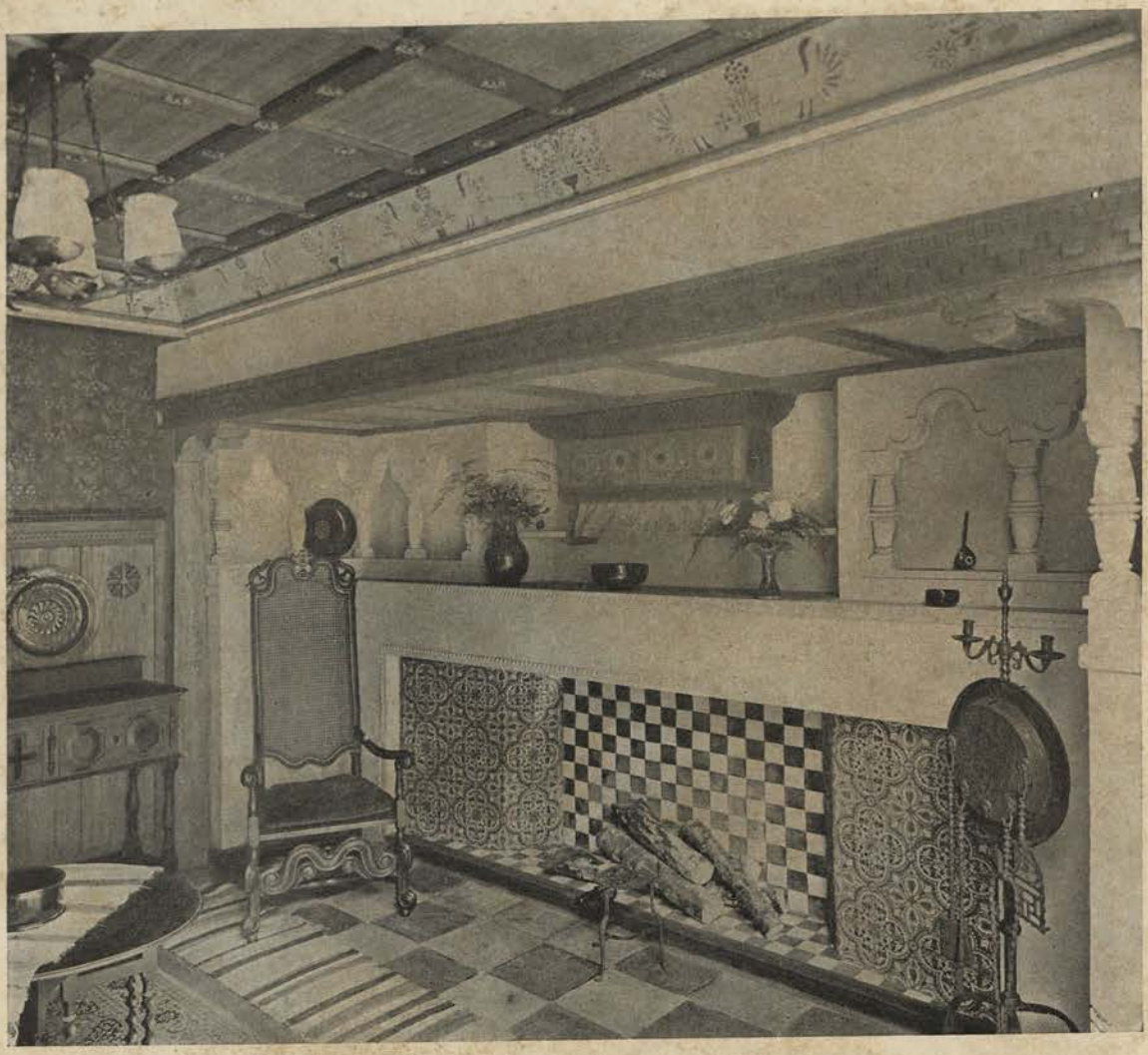
HOUSE AT SITTINGBOURNE

WALTER H. BRIERLEY, F.S.A., F.R.I.B.A., ARCHITECT

"GREYWALLS," ST. GEORGE'S HILL, SURREY
CASTLE AND WARREN, ARCHITECTS



HOUSE AT WEYBRIDGE. CASTLE AND WARREN, ARCHITECTS



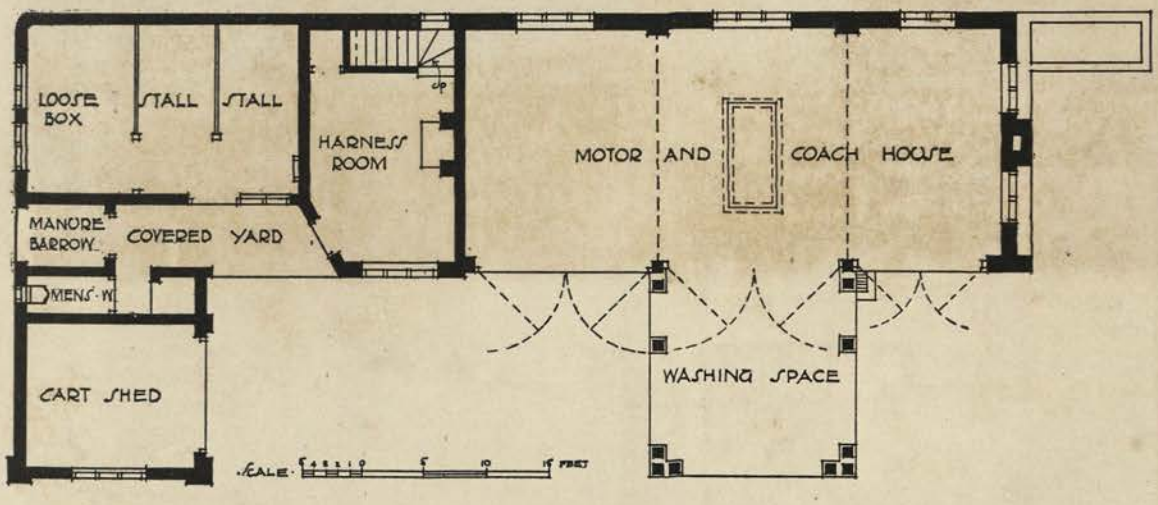
INTERIOR DESIGNED AND
EXECUTED BY H. C. CLEAVER

DINING-ROOM DESIGNED AND EXECUTED BY H. C. CLEAVER

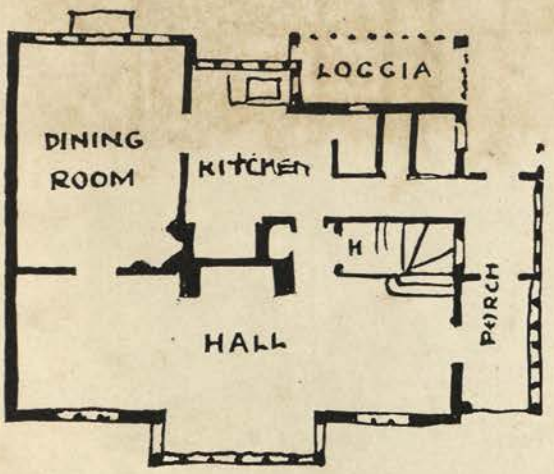
HAWLING MANOR, ANDOVERSFORD—
THE GREAT HALL. DESIGNED AND
EXECUTED BY H. C. CLEAVER

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

HAWLING MANOR, ANDOVERSFORD—THE HALL AND STAIRCASE. DESIGNED AND EXECUTED BY H. C. CLEAVER



MOTOR HOUSE AND STABLE BUILDINGS AT PRIMROSE HILL, NEAR BIRMINGHAM. COSSINS, PEACOCK AND BEWLAY, ARCHITECTS

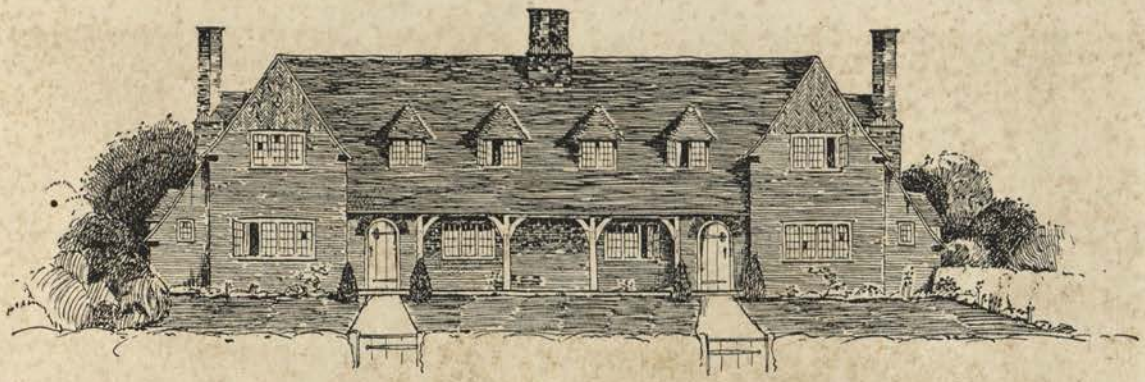


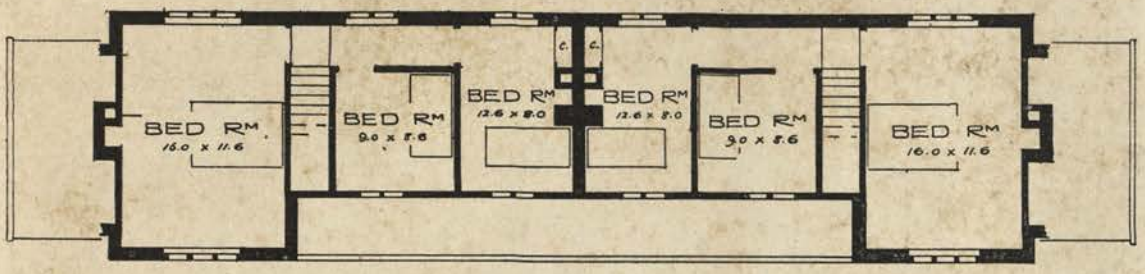
"THE DIAL HOUSE," DATCHET. W. RUPERT DAVISON, ARCHITECT

"THE DIAL HOUSE," DATCHET—THE HALL AND DINING-ROOM

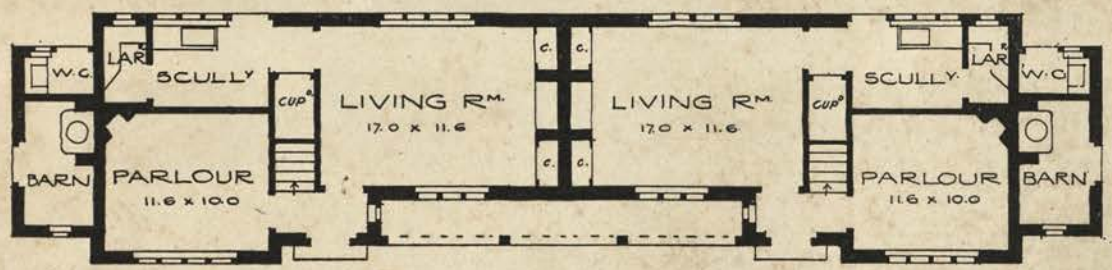
W. RUPERT DAVISON, ARCHITECT

ALTERATIONS AT SEFTON PARK, SLOUGH
BY HORACE FARQUHARSON, F.R.I.B.A.





FIRST FLOOR PLAN



GROUND FLOOR PLAN

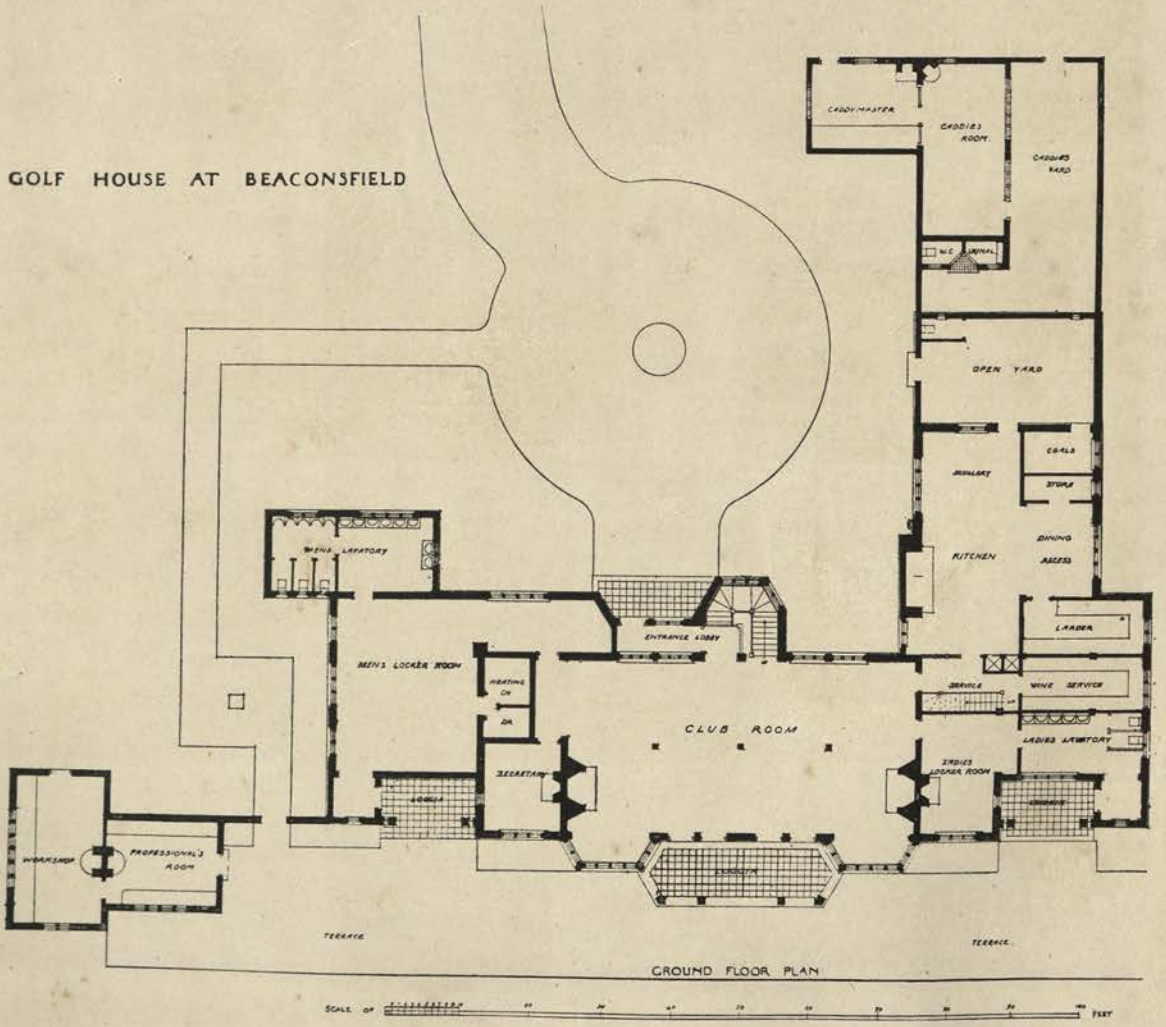
PAIR OF COTTAGES AT BENNINGTON PARK, KNEBWORTH. HARRISON FIELDING, ARCHITECT

"COMELY BANK," ENGLEFIELD GREEN, SURREY
THE VERANDAH AND GARDEN PORCH

H. S. GOODHART-RENDEL, ARCHITECT

"COMELY BANK," ENGLEFIELD GREEN, SURREY
H. S. GOODHART-RENDEL, ARCHITECT

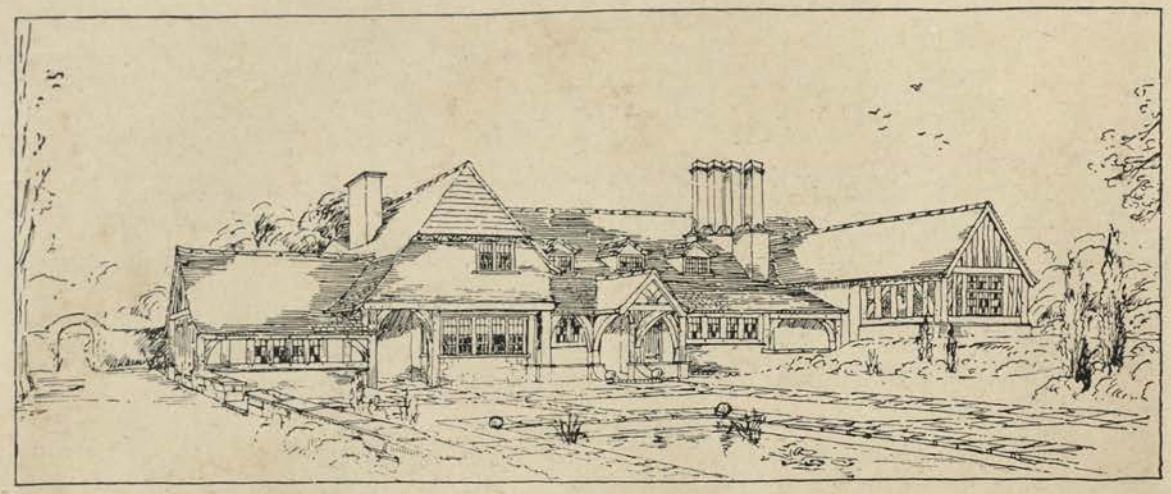
GOLF HOUSE AT BEACONSFIELD

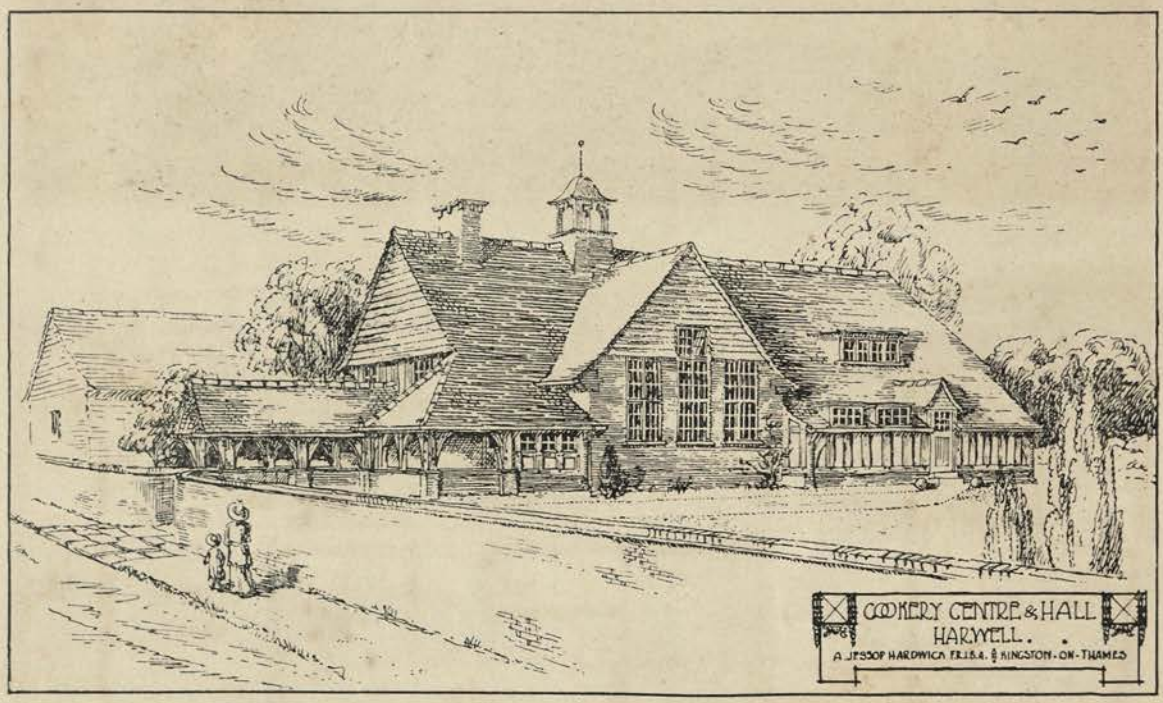


GOLF CLUB HOUSE AT BEACONSFIELD

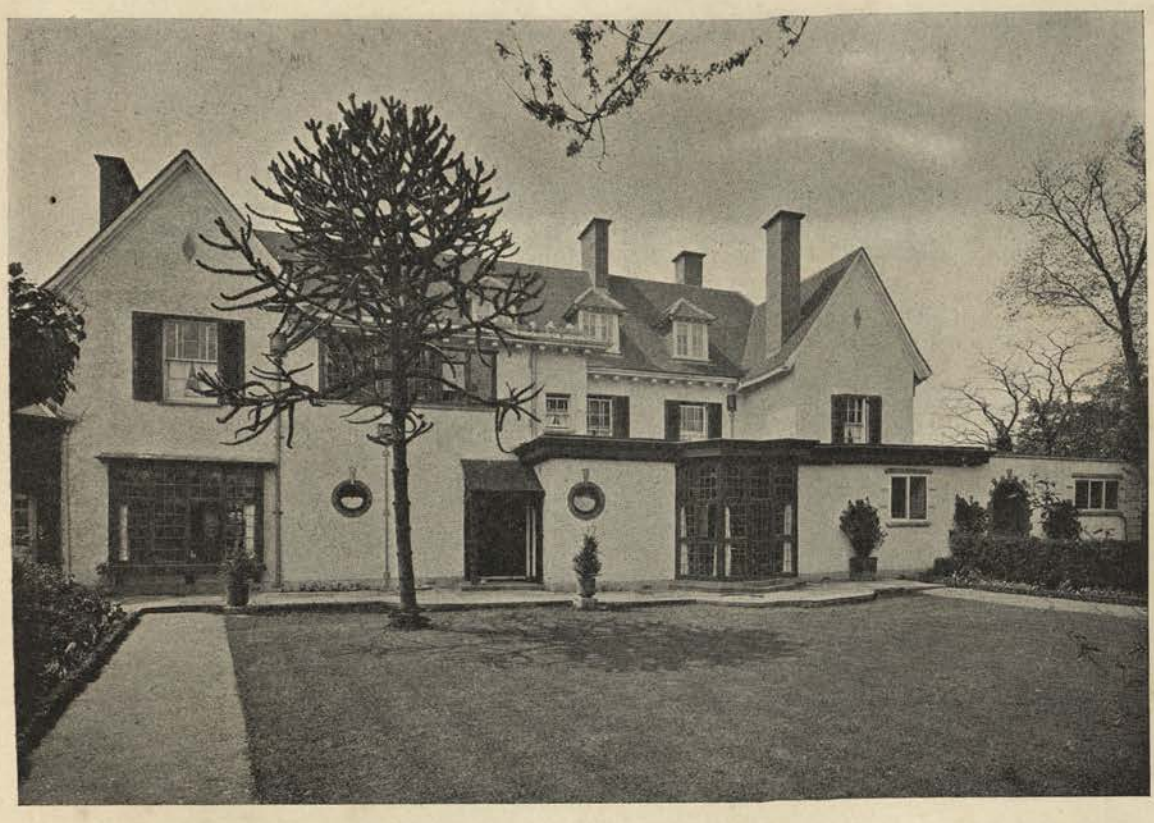
STANLEY HAMP, A.R.I.B.A., ARCHITECT

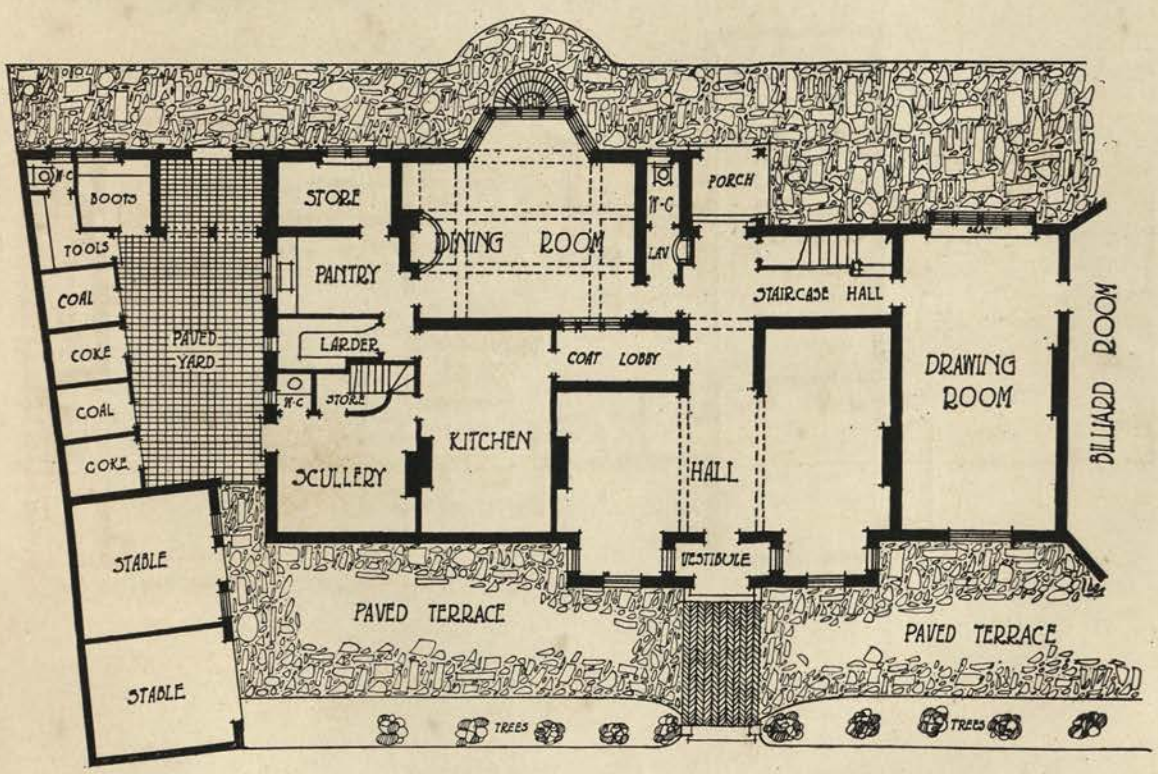
GOLF CLUB HOUSE AT BEACONSFIELD.
STANLEY HAMP, A.R.I.B.A., ARCHITECT



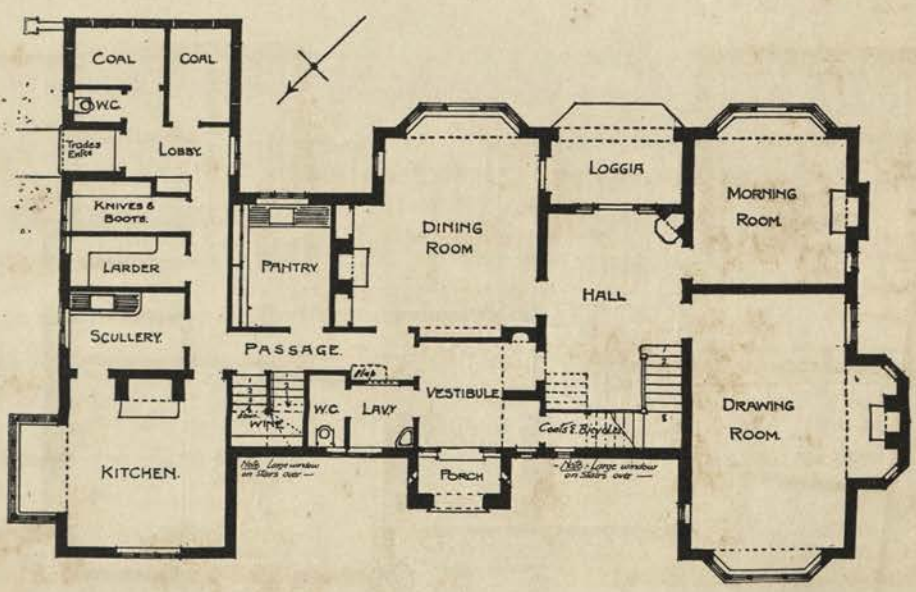


HOUSE IN SURREY AND COOKERY CENTRE AND HALL AT HARWELL. A. JESSOP HARDWICK, F.R.I.B.A., ARCHITECT

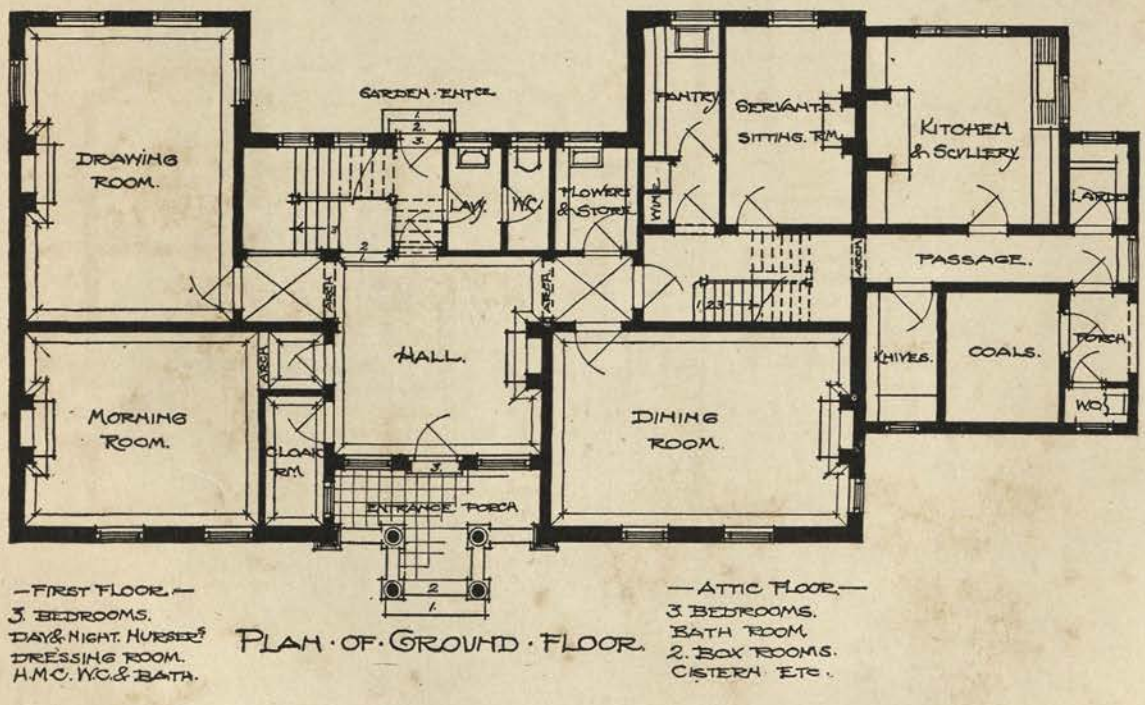




MUNSTER LODGE, TEDDINGTON. A. JESSOP HARDWICK, F.R.I.B.A., ARCHITECT



"ROWANDENE," WIMBLEDON COMMON
W. E. HEWITT, A.R.I.B.A., ARCHITECT

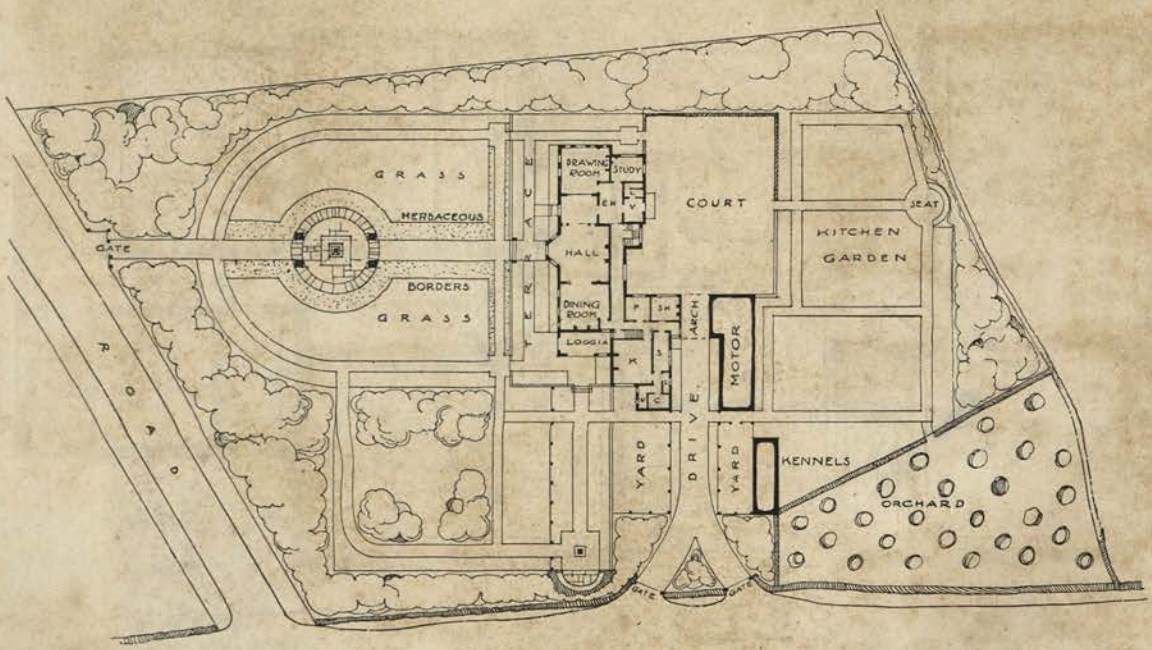


—FIRST FLOOR.—
3. BEDROOMS.
DAY & NIGHT NURSERY
DRESSING ROOM.
H.M.C. W.C. & BATH.

PLAN · OF · GROUND · FLOOR.

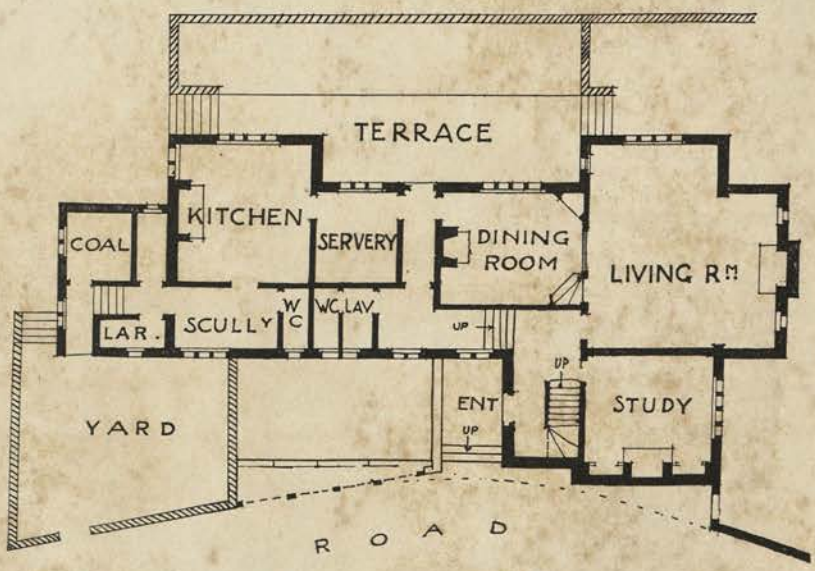
—ATTIC FLOOR.—
3 BEDROOMS.
BATH ROOM.
2. BOX ROOMS.
CISTERN ETC.

"HEORTHFEST," WIMBLEDON. W. E. HEWITT, A.R.I.B.A., ARCHITECT

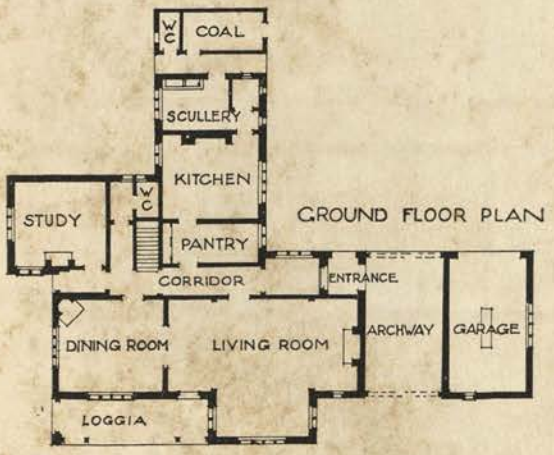


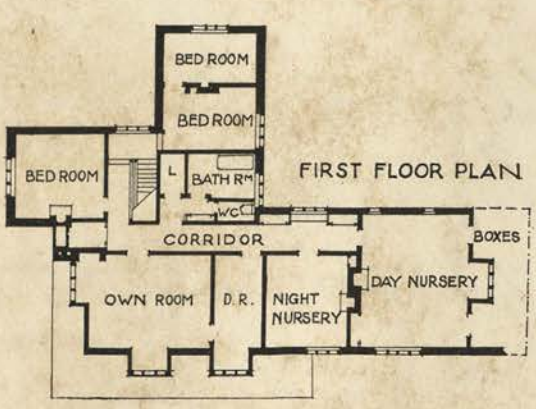
"REDHOLM," WALTON-ON-THE-HILL. P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

"REDHOLM," WALTON-ON-THE-HILL. P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

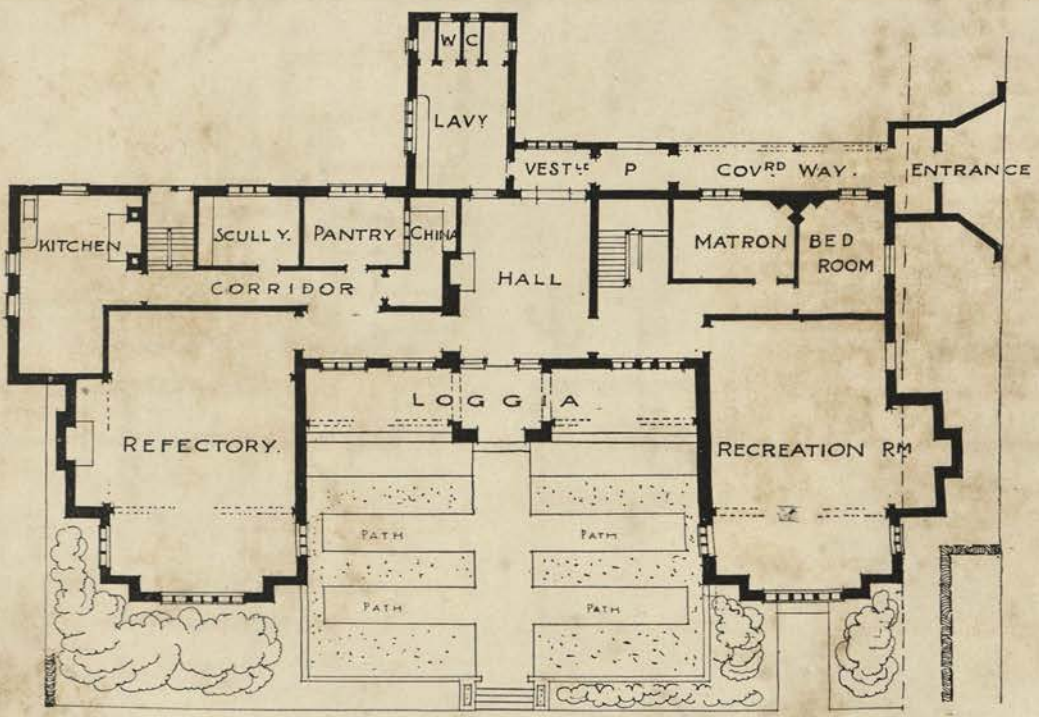


HOUSE AT UPPINGHAM. P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

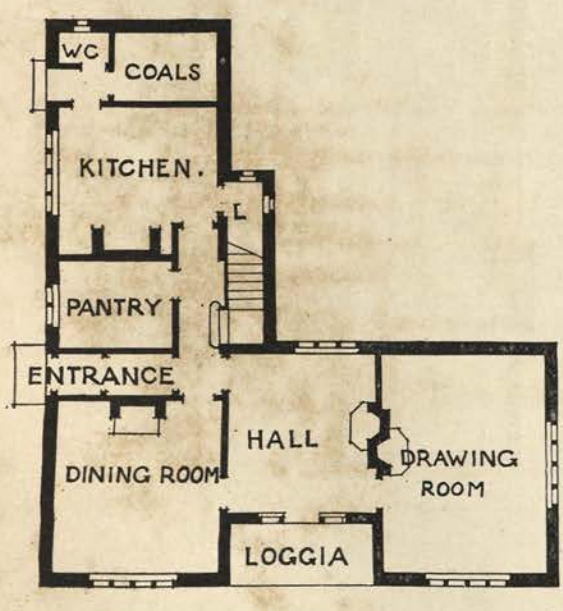


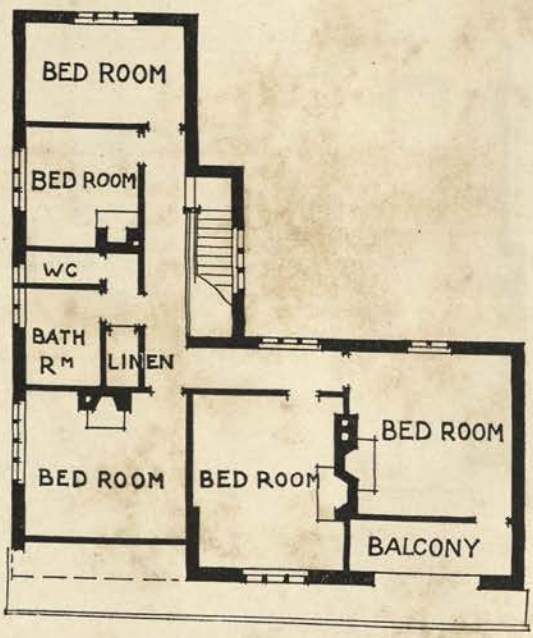


HOUSE AT WALTON-ON-THE-HILL. P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

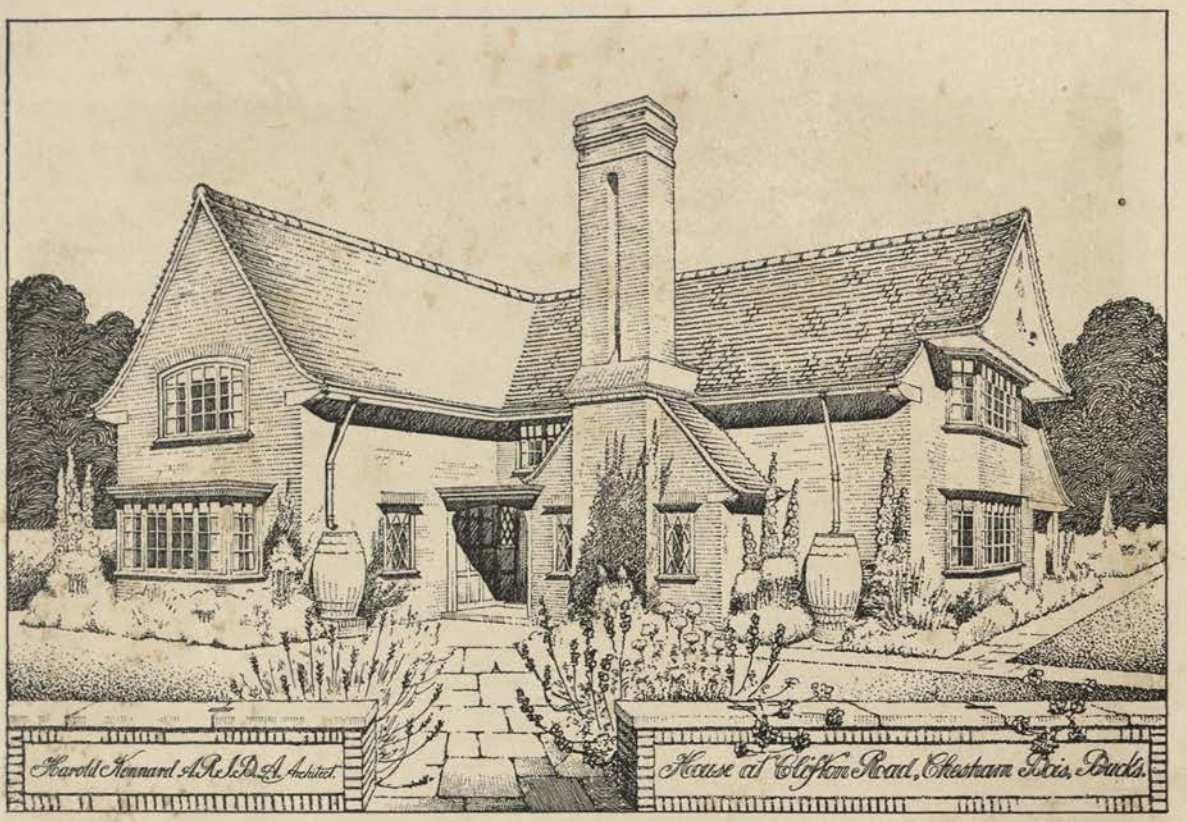


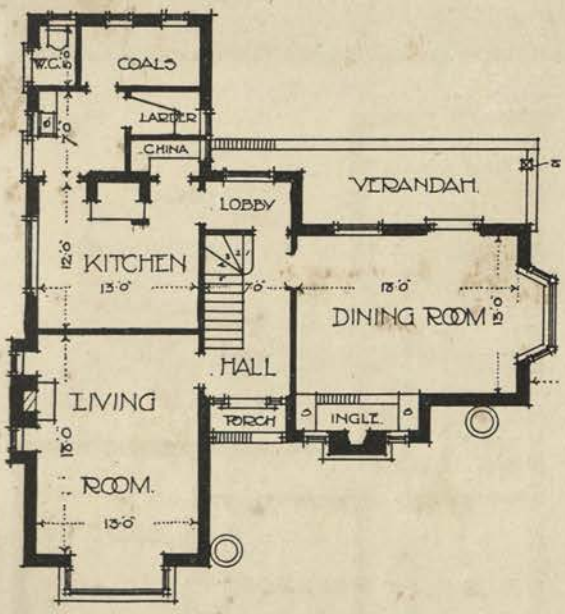
HOUSE AT WALTON-ON-THE-NAZE. P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

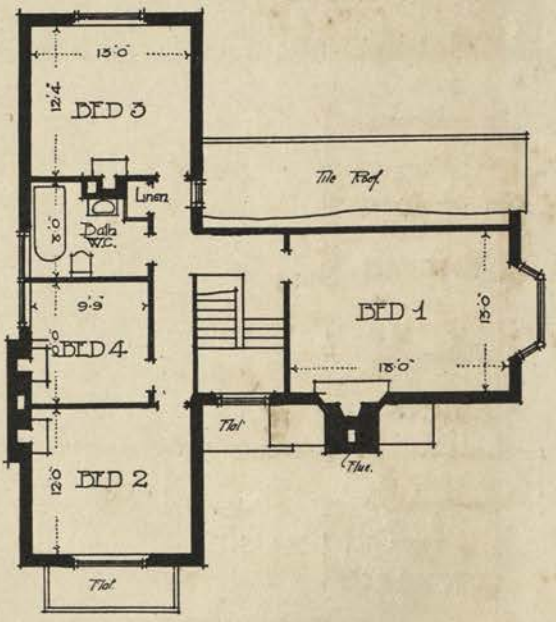




"SEA BANK," WALTON-ON-THE-NAZE. P. MORLEY HORDER, F.R.I.B.A., ARCHITECT







HOUSE AT CHESHAM BOIS, BUCKS. HAROLD KENNARD, A.R.I.B.A., ARCHITECT

From an autochrome photograph by H. Koester

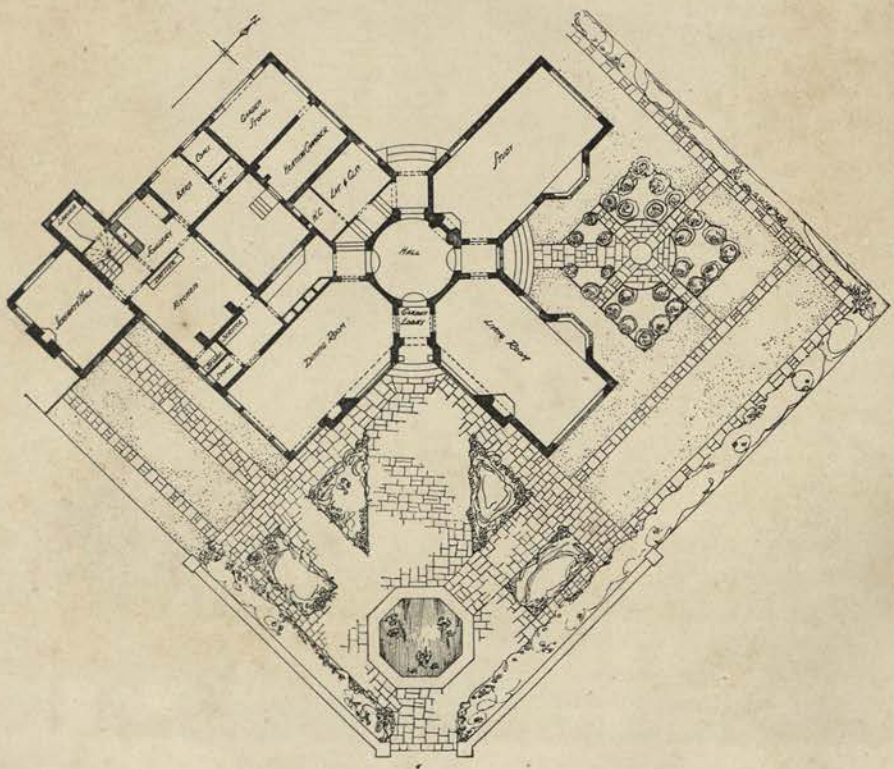
ROCK GARDEN AND POOL. ARRANGED BY MAURICE PRICHARD

PAIR OF COTTAGES AT CHESHAM BOIS, BUCKS

HAROLD KENNARD, A.R.I.B.A., ARCHITECT

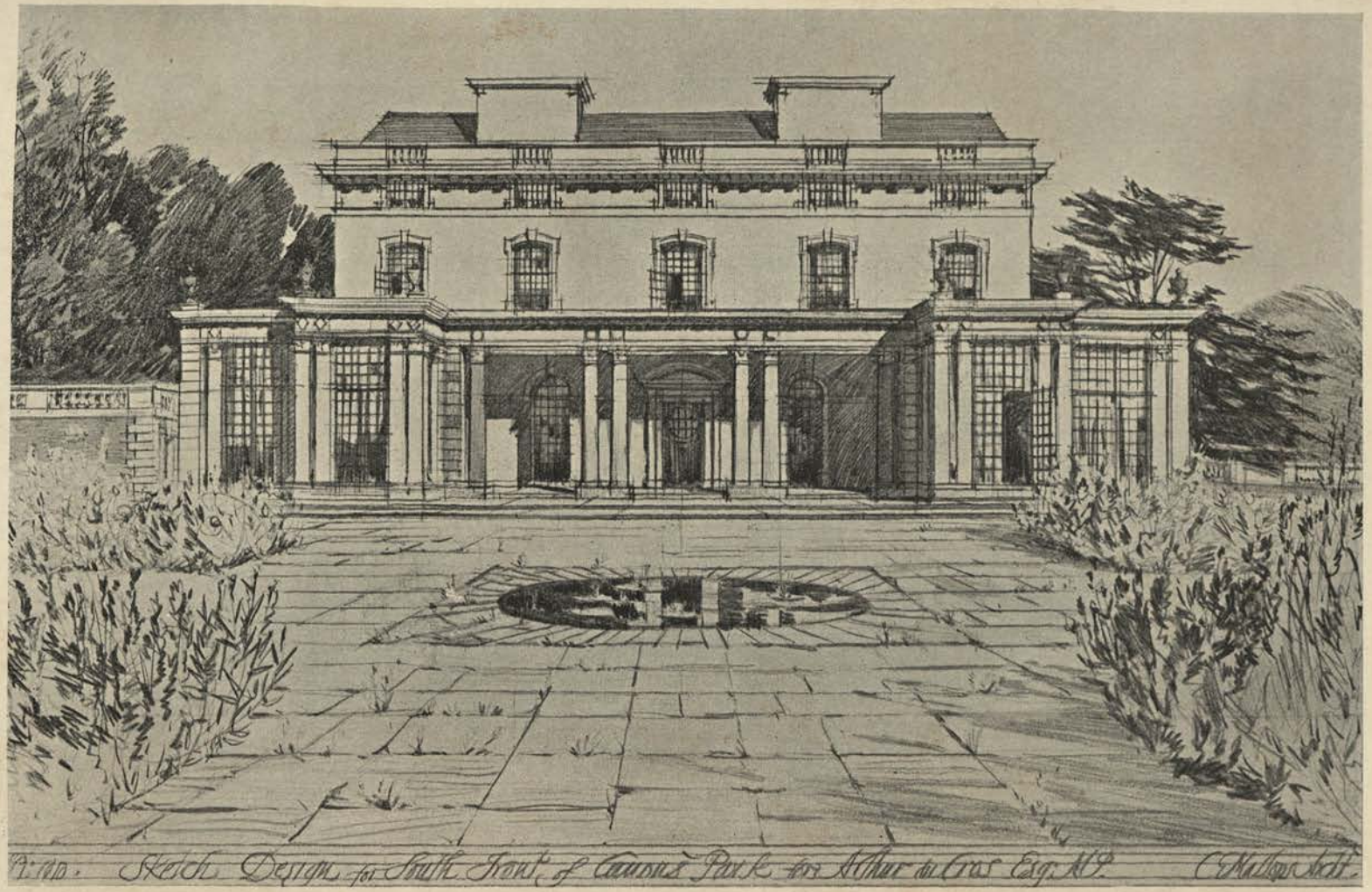
"LYNEHAM," CHISLEHURST—THE DINING-ROOM FIREPLACE

E. J. MAY, F.R.I.B.A., ARCHITECT

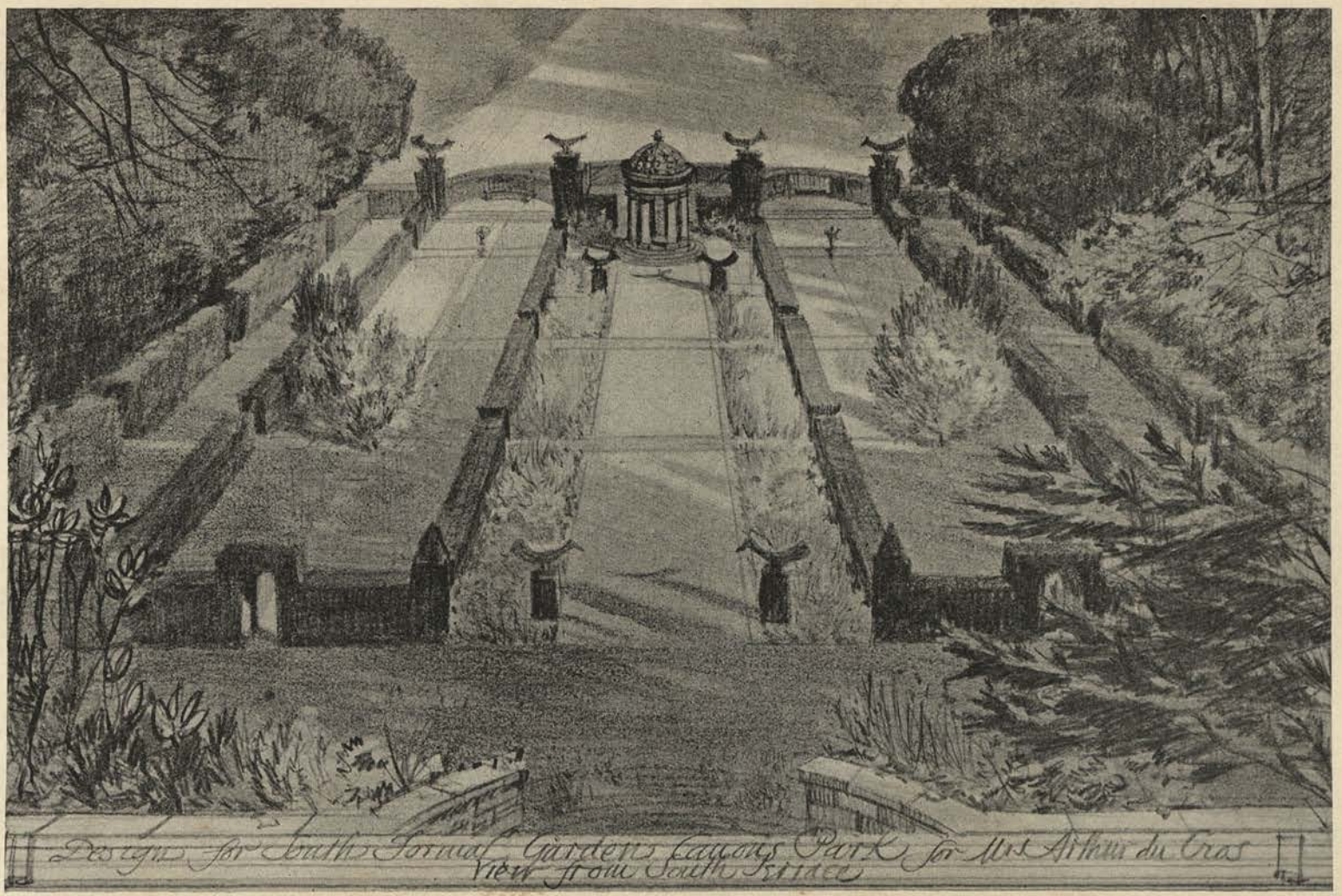


HOUSE AND GARDEN AT SUNNINGDALE, BERKS. C. E. MALLOWS, F.R.I.B.A., ARCHITECT

HOUSE AND GARDEN AT SUNNINGDALE, BERKS.
C. E. MALLOWS, F.R.I.B.A., ARCHITECT

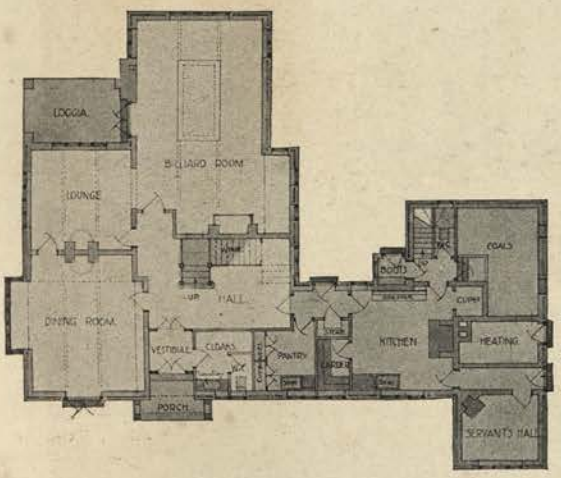


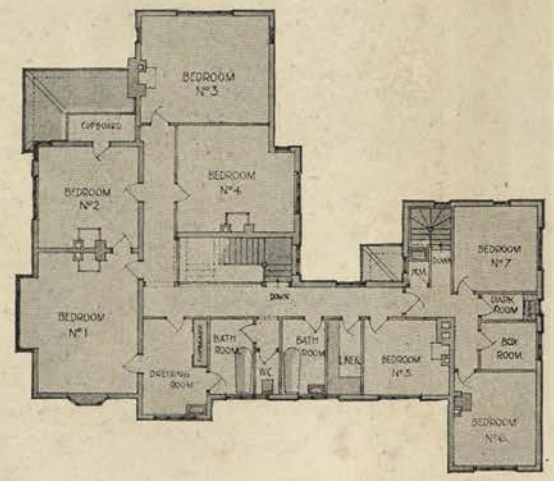
ALTERATIONS AND ADDITIONS AT CANONS PARK, BY C. E. MALLOWS, F.R.I.B.A.



HOUSE AT CANONS PARK—THE FORMAL GARDEN
DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

HOUSE AT CANONS PARK—THE HALL. ALTERATIONS AND ADDITIONS BY C. E. MALLOWS, F.R.I.B.A.





HOUSE AT BERKHAMPSTEAD, HERTS.
LEONARD MARTIN, F.R.I.B.A., ARCHITECT

Photo. Eastman

GARDEN HOUSE AT WOOLLEY HALL NEAR MAIDENHEAD. DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

Photo. Eastman

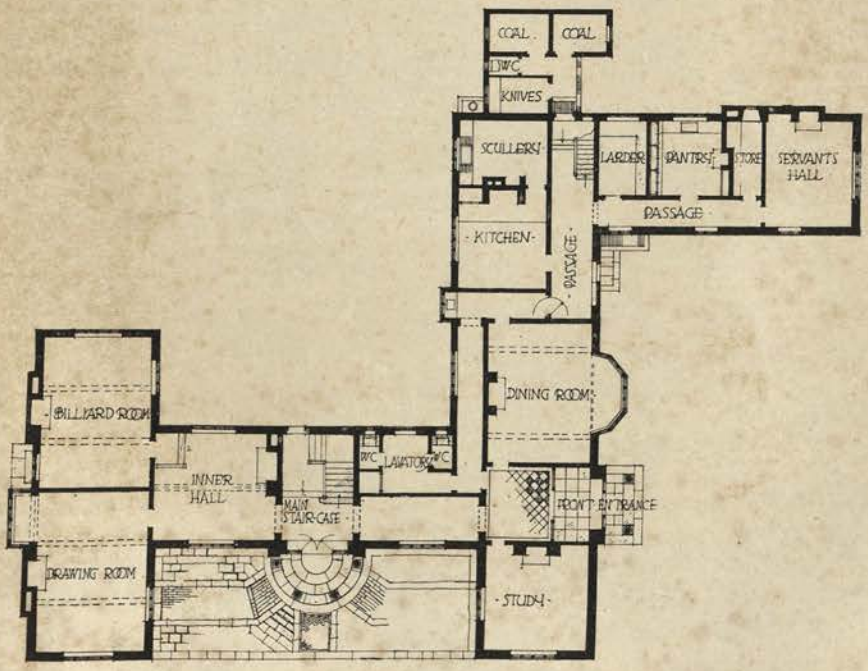
ENTRANCE TO PERGOLA AND PANEL GARDEN AT WOOLLEY HALL NEAR MAIDENHEAD. DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

Photo. Eastman

GARDEN ENTRANCE AT WOOLLEY HALL, NEAR MAIDENHEAD. DESIGNED BY THOS. H MAWSON, HON. A.R.I.B.A.

From an autochrome photograph by W. Ransford

PAVED WALK AND BORDER AT
TYLNEY HALL, WINCHFIELD



HOUSE AT HAMBLEDON

ERNEST NEWTON, A.R.A., F.R.I.B.A., ARCHITECT

63628

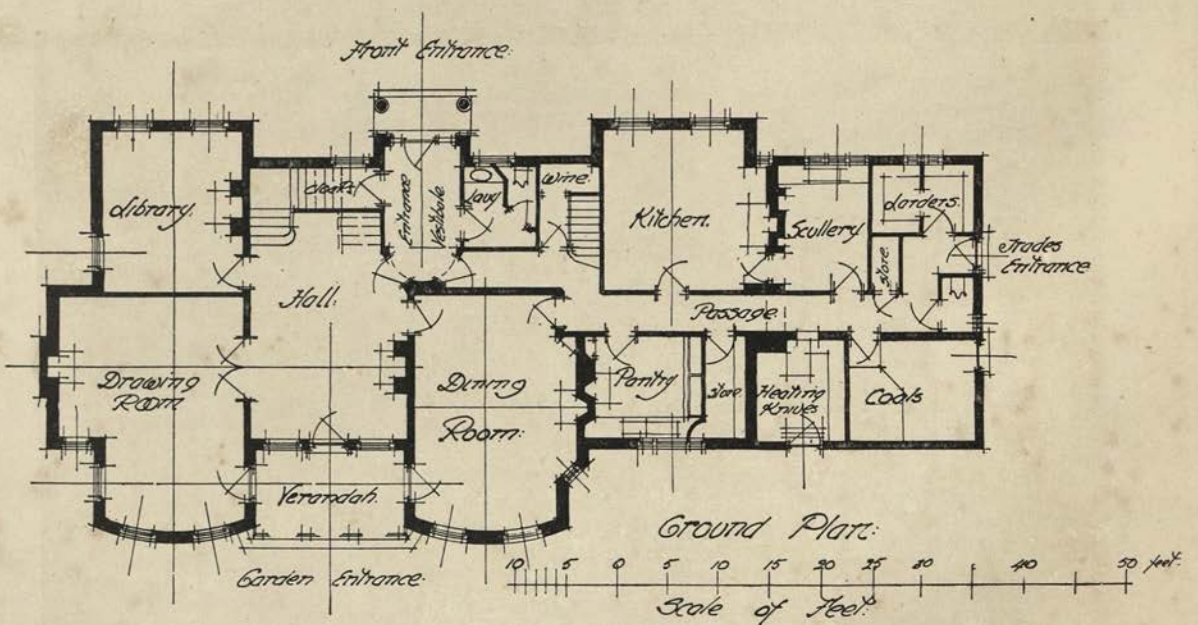
"CLERE," HAMPSTEAD GARDEN SUBURB—THE SOUTH LOGGIA

BARRY PARKER, F.R.I.B.A., ARCHITECT

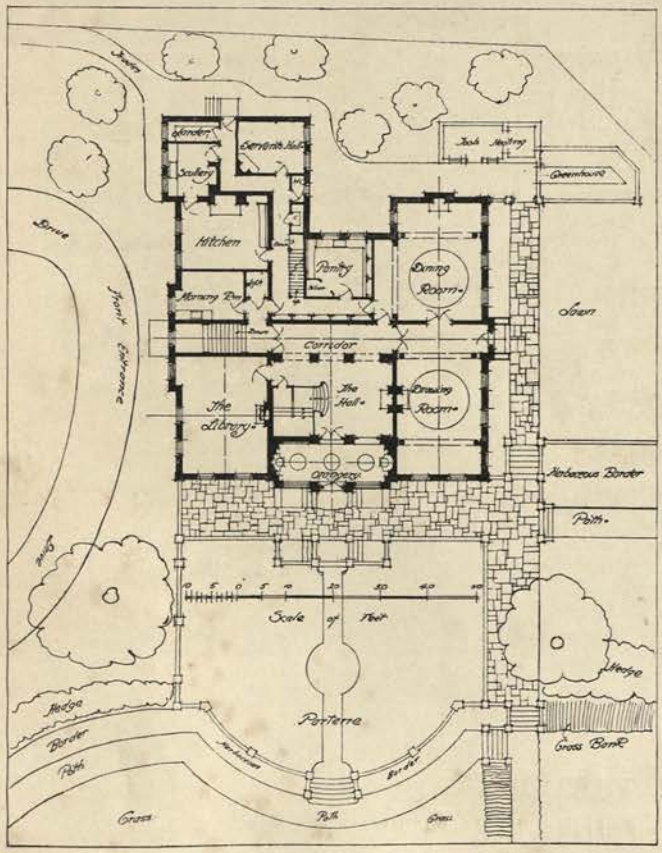
"RINGDALE," STEEPLE MORDEN THE ENTRANCE HALL

BARRY PARKER, F.R.I.B.A., ARCHITECT

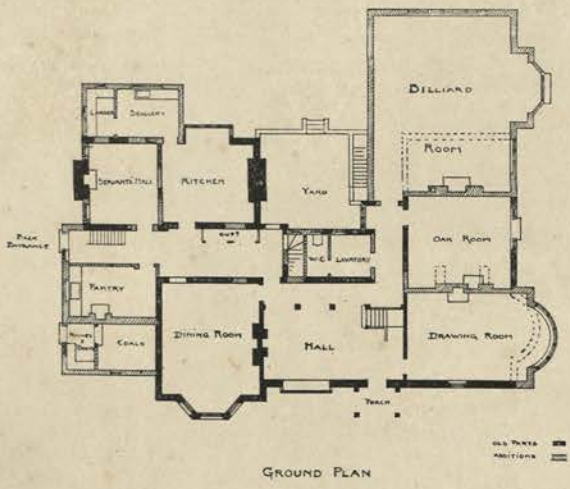
"OLD KILN," CHURT—THE LOUNGE
H. R. AND B. A. POULTER, ARCHITECTS



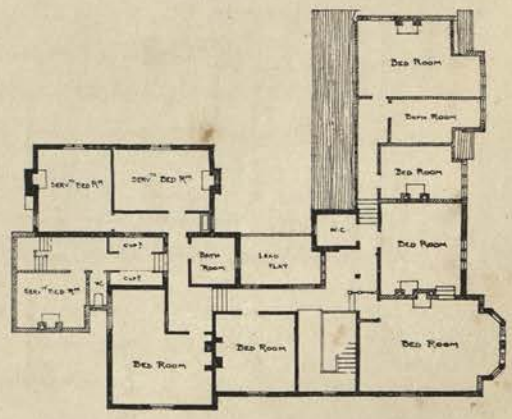
"WYTHES HOUSE," BICKLEY, KENT
C. H. B. QUENNELL, F.R.I.B.A., ARCHITECT



TEMPLEHILL HOUSE, HAMPSTEAD. C. H. B. QUENNELL F.R.I.B.A., ARCHITECT



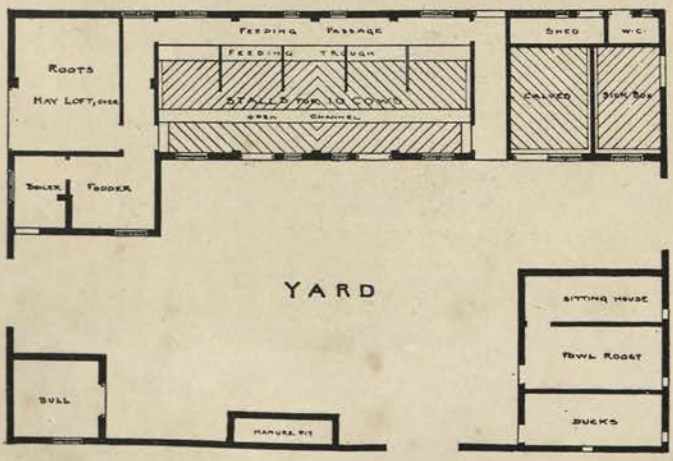
Ground Plan



First Floor

"GORE COURT," GOUDHURST. THE OAK ROOM AND PLANS. ROGERS, BONE AND COLES, ARCHITECTS

"GORE COURT," GOUDHURST. ALTERATIONS AND ADDITIONS BY ROGERS, BONE AND COLES, ARCHITECTS

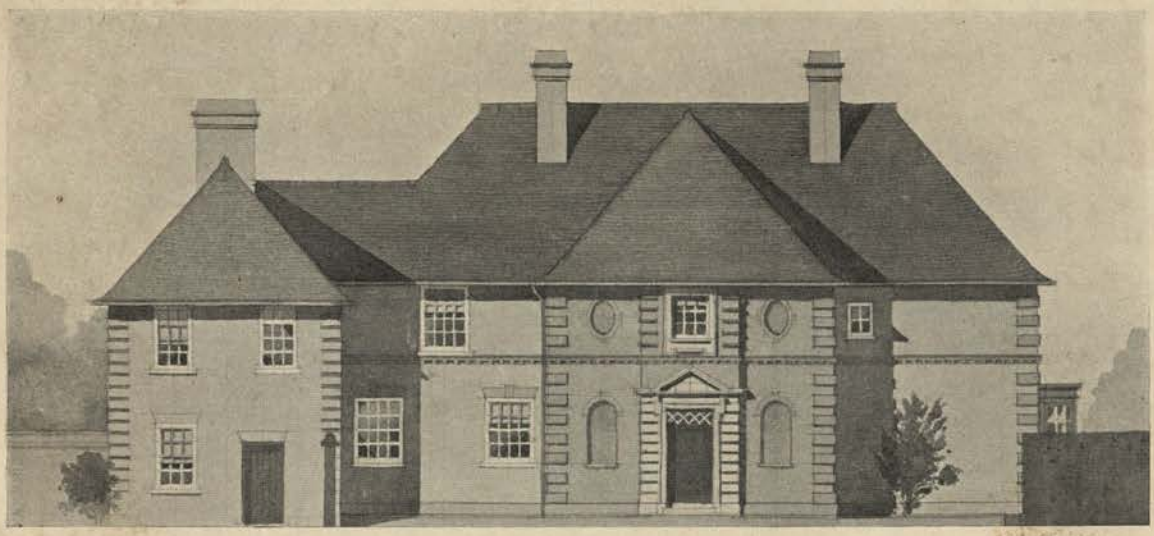


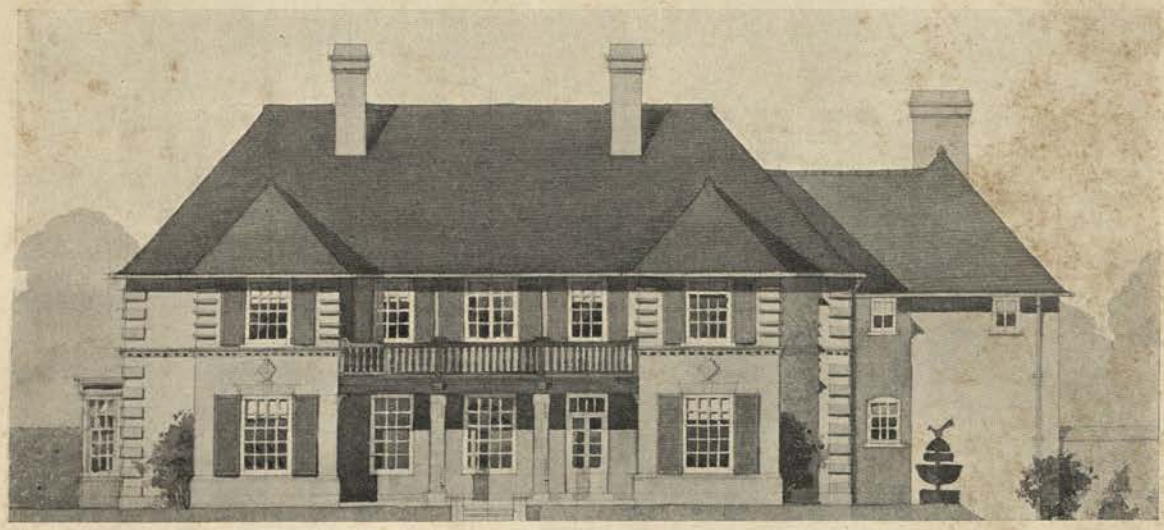
FARM BUILDINGS AT "ARNOLDS," HOLMWOOD

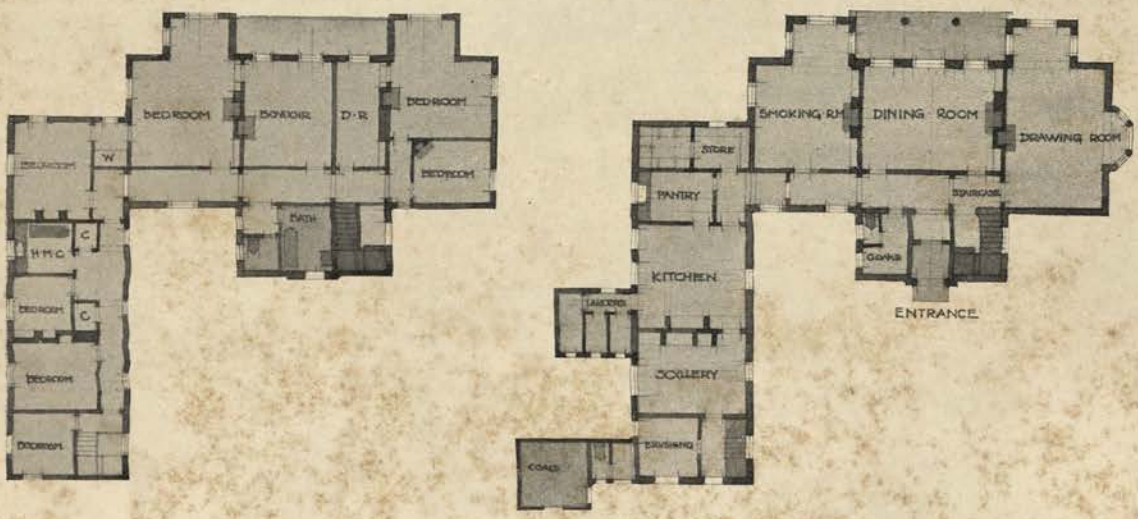
ROGERS, BONE AND COLES, ARCHITECTS

From an autochrome photograph by W. Ransford

"COOMBE WOODHOUSE," KINGSTON HILL. REMOVED FROM SUFFOLK AND RESTORED BY THORNTON-SMITH, LTD.

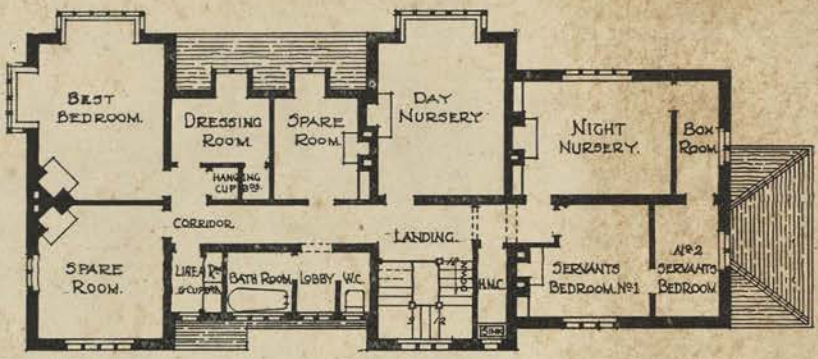




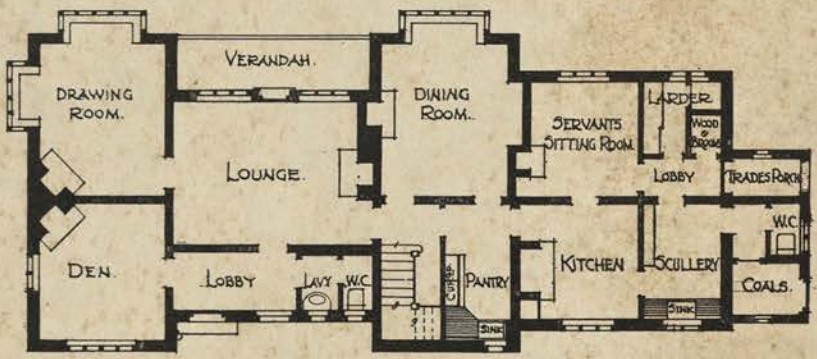


HOUSE AT RILLINGTON, YORKS.

HERVEY RUTHERFORD, ARCHITECT

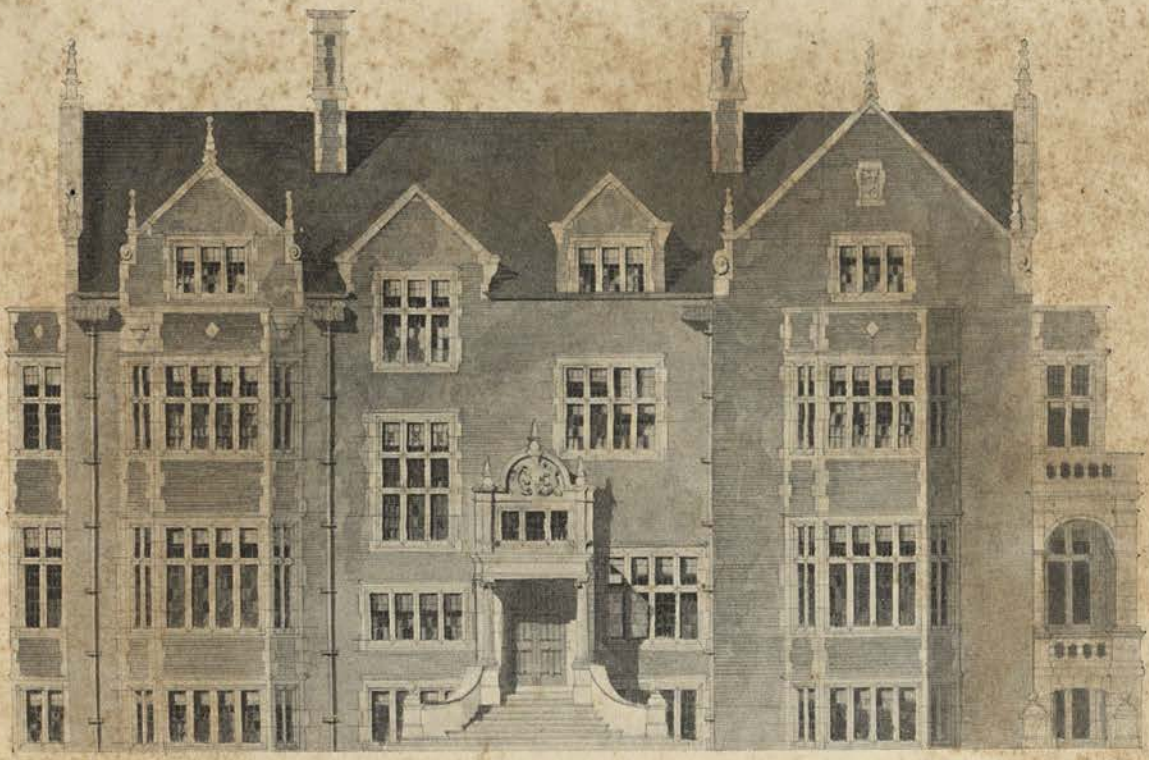


FIRST FLOOR PLAN.

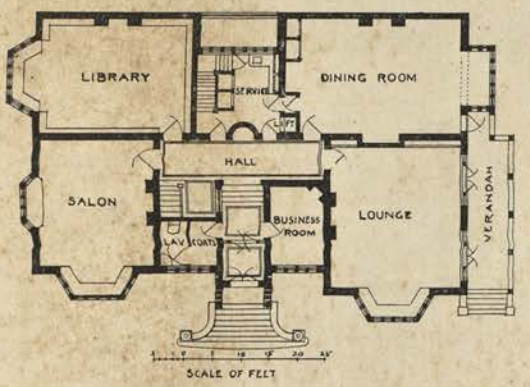


GROUND PLAN.

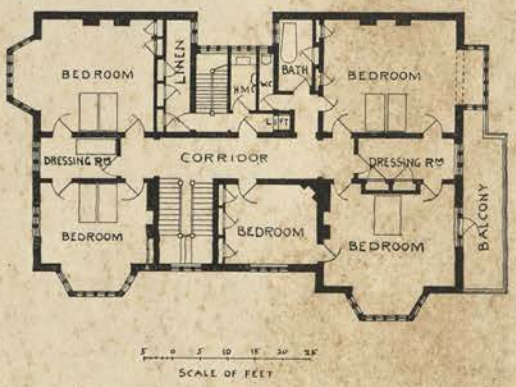
HOUSE AT HARTSHILL. GEORGE O. SCORER, F.R.I.B.A., ARCHITECT



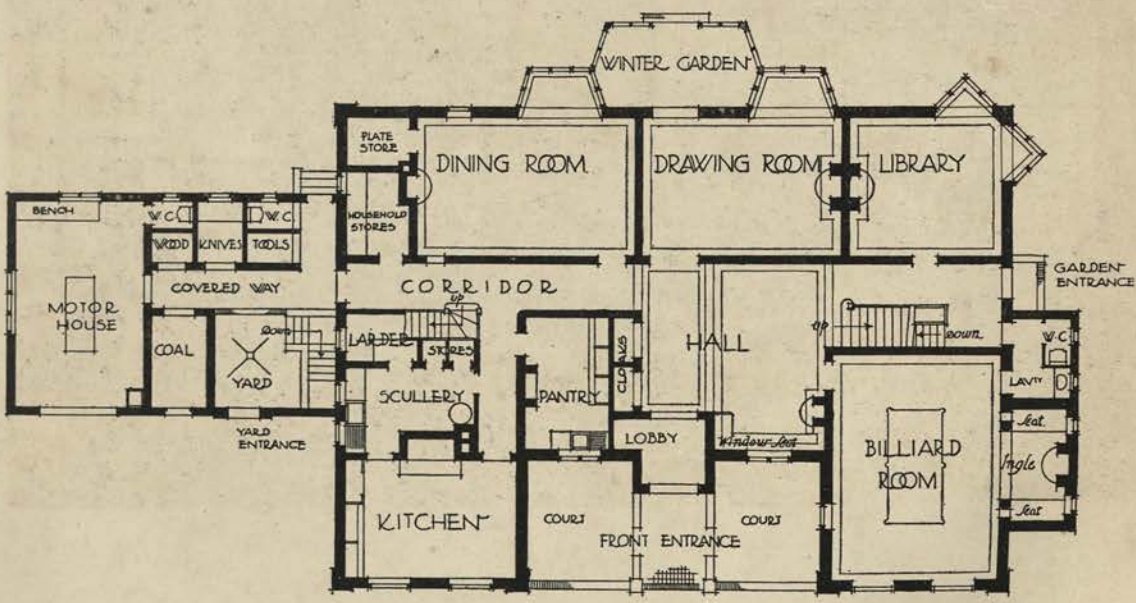
GROUND PLAN



1ST FLOOR PLAN



HOUSE IN HOLLAND. GEORGE O. SCORER, F.R.I.B.A., ARCHITECT



GROUND FLOOR PLAN

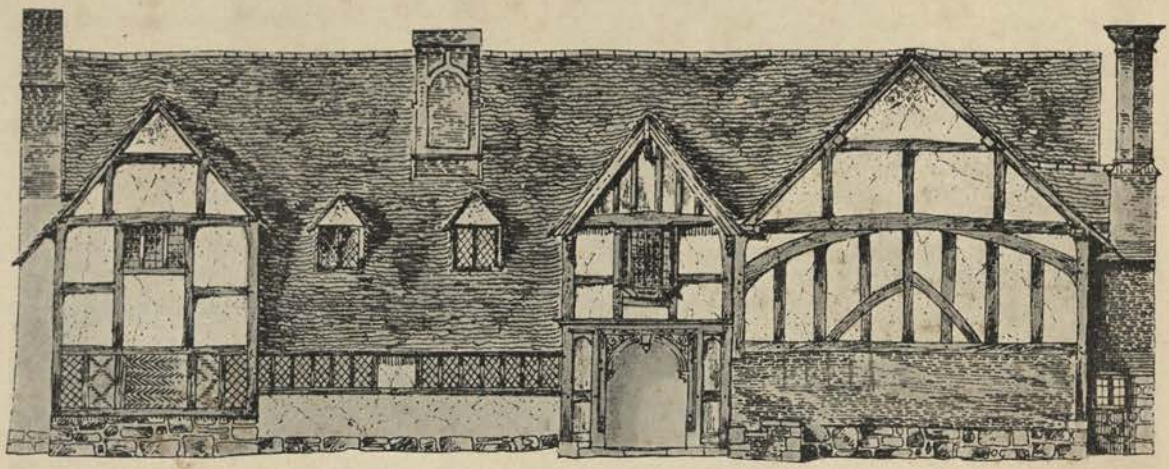
HOUSE AT PURLEY. SYDNEY TATCHELL, F.R.I.B.A., ARCHITECT

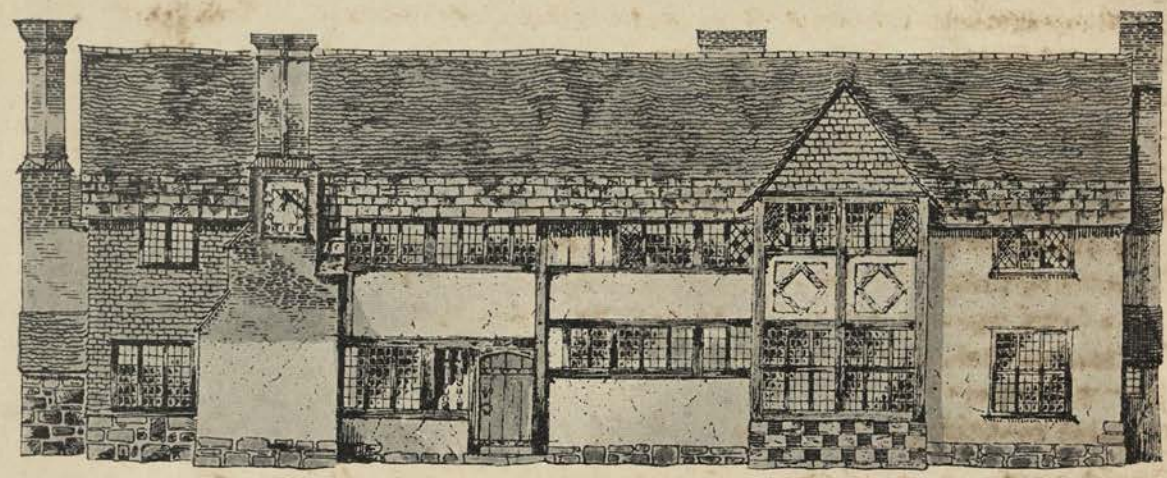
"BECKHYTHE," PURLEY. SYDNEY TATCHELL, F.R.I.B.A., ARCHITECT

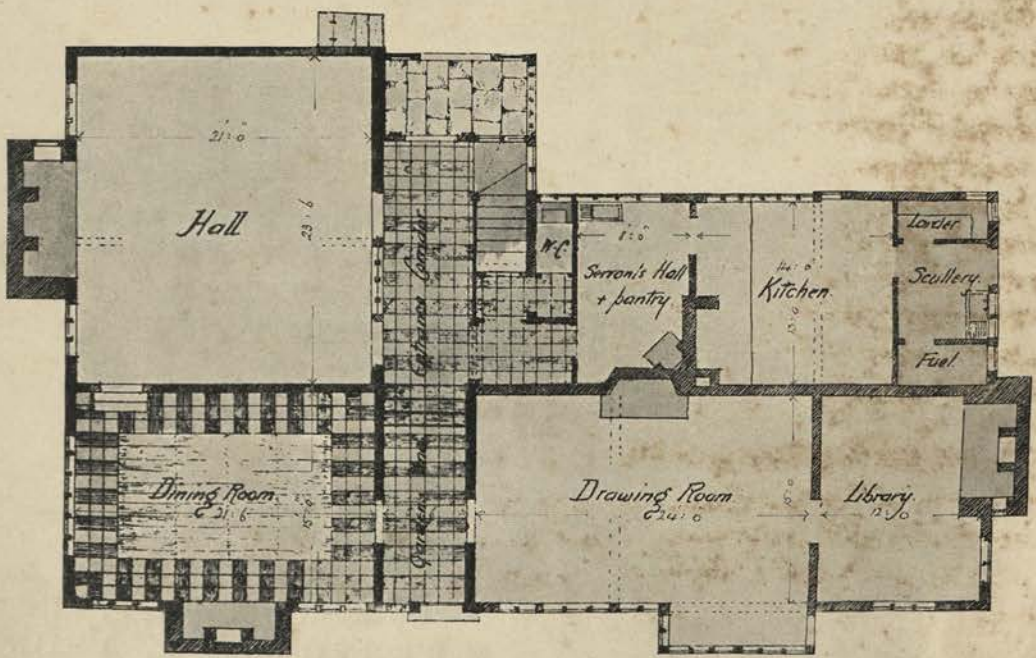
BILLESLEY MANOR, WARWICKSHIRE
THE HALL, AFTER RESTORATION BY
WALKER AND HARWOOD, ARCHITECTS

"THE MUSIC ROOM"

"LULLENDEN," EAST GRINSTEAD
RESTORED BY LEONARD
WILLIAMS, F.R.I.B.A.







"LULLENDEN," EAST GRINSTEAD

RESTORED BY LEONARD WILLIAMS, F.R.I.B.A.

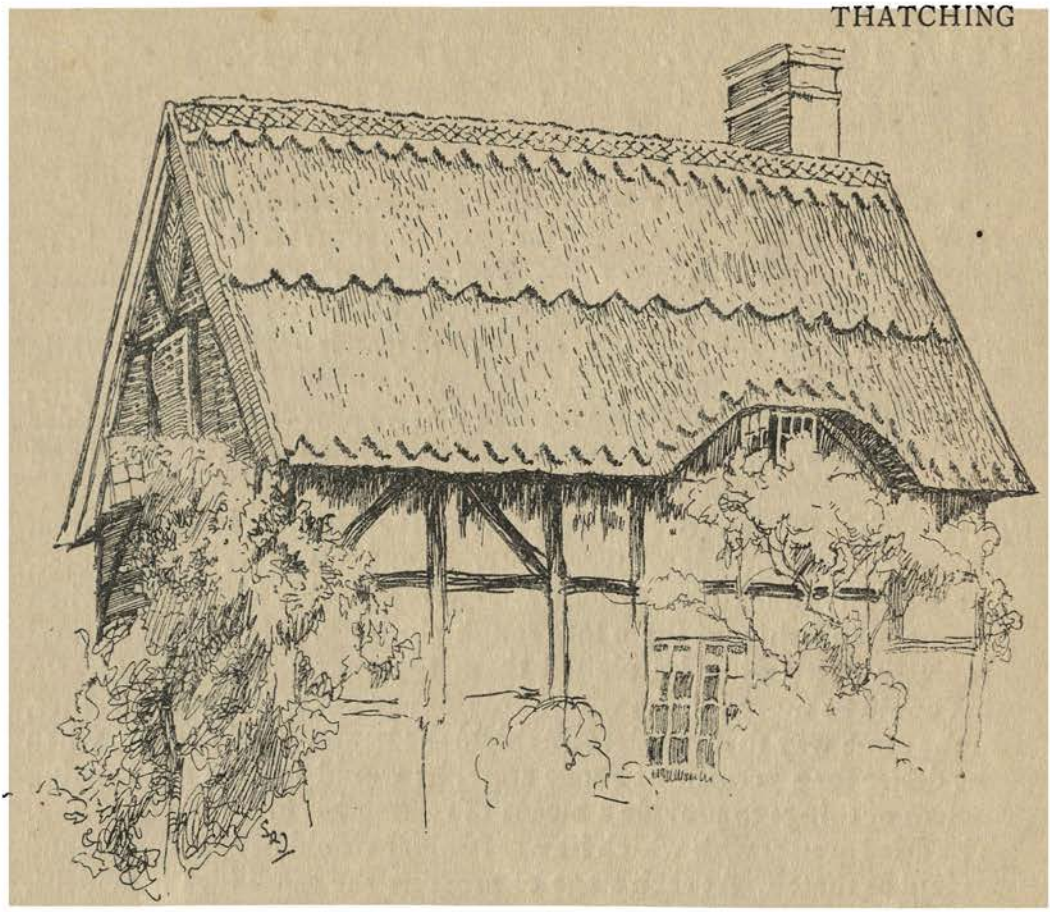
THATCHING. BY SYDNEY R. JONES

THE beauties of thatched roofs appeal to the popular imagination as well as to the trained artistic mind. They have been praised so much and often, and with such skill, that it is idle to attempt to write anew of their glories. The intrinsic qualities of thatch may therefore be taken for granted; it fits its place, is right in purpose, and pleasing to look upon. The thatcher's craft is by no means so much practised now as it was formerly. Old roofs are often re-covered with tiles or slates and the use of corrugated iron is not unknown, while similar materials are usually employed on modern buildings. But happily, in recent times there have been signs of a new appreciation of the older mode of roofing, and thatch is again being applied to new houses and cottages.

The use of thatch dates back to days of remote antiquity. It was common to many countries, made of divers materials, and served various purposes. The protective qualities of dried grasses were probably first realised when pristine man fashioned them into rough clothing. He took a natural progressive step when he plaited them together and formed screens that could be moved to the windward side as a cover from the weather, in the same way that hurdles still shield the lambs. And in time, when the desire for a permanent abode arose, he would turn to the existing system of things to provide a means of roofing his first rude dwelling. The dried grasses with which he was familiar would have a new use and be laid as thatch. At each stage of progress the same idea is evident, natural grasses are used as a protective covering, and each of the aforementioned conditions exists to-day among the primitive peoples of the world. The old word "thack," signifying cover, is still the vernacular of our own countryside.

Centuries ago thatching must have been general in the greater part of England, not only in the villages but in the towns, and on important buildings as well as on small ones. As its use diminished it became confined to its natural home, the grain-growing countries, or to those districts where rushes or heather grew. Characteristics were developed in certain places; they survive now

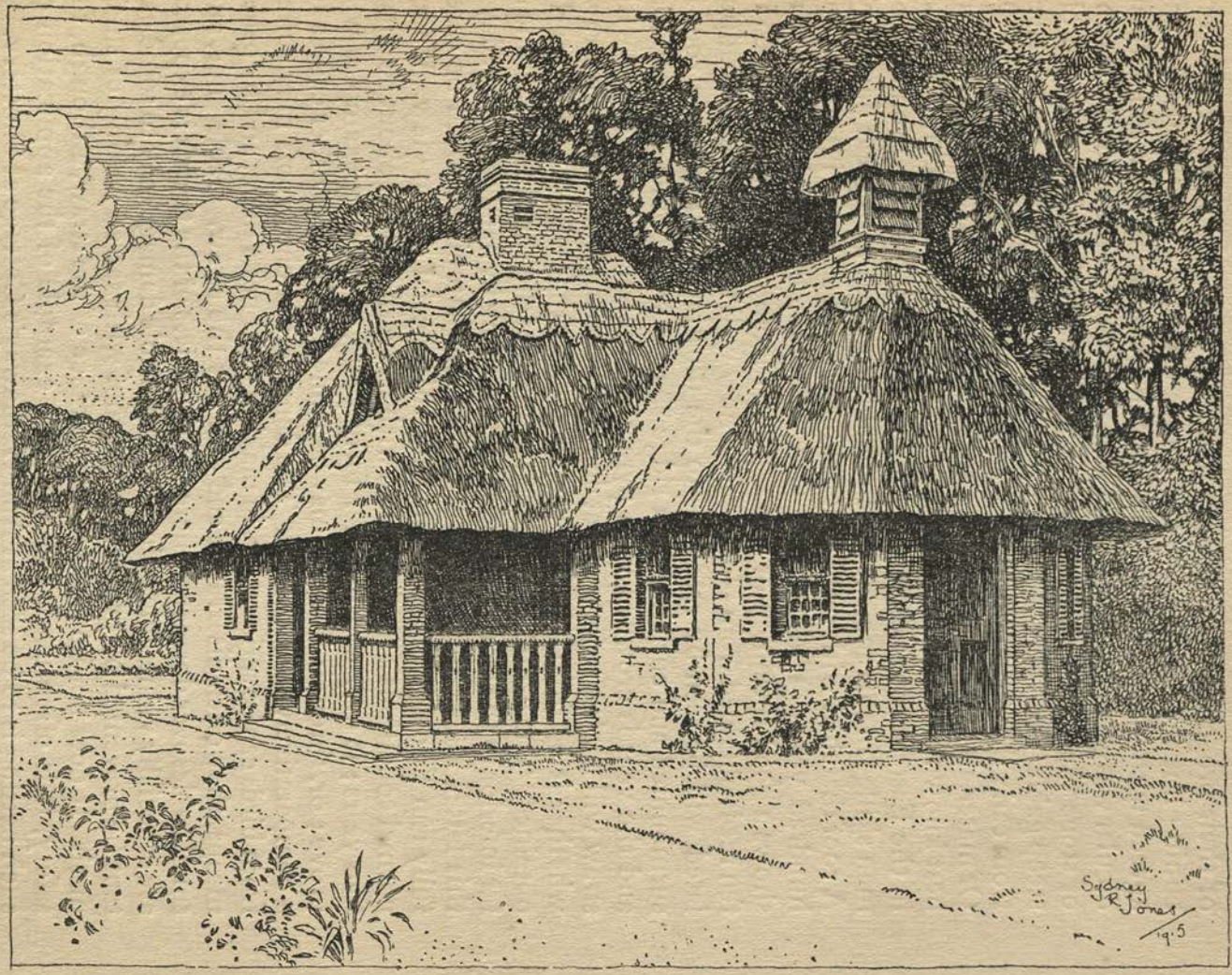
DORMER AT STONELEIGH. DESIGNED BY SYDNEY R. JONES



THATCHING AT ASHOW, WARWICKSHIRE DESIGNED BY SYDNEY R. JONES

as local traditions and are still followed. It must be remembered that the life of a thatched roof is of necessity comparatively short. The practice of this craft therefore relies to an unusual extent upon the unwritten code transmitted from father to son, and such ways and means as have been handed down from generation to generation. Work consequently varies as does human nature, for each man has imparted to his own something peculiar to himself. Thatching seen in one part of the country is rarely exactly like that to be observed in another. Localities have their own styles and distinguishing marks. The noble roofs of Norfolk are finely wrought; those in Devonshire have a homely look; a certain ridge belongs to north Somerset; and the Herefordshire thatcher plaits those conceits he knows so well. Manifold inventions and deviations in the use of straw or reeds represent the heritage of centuries of work.

Thatch has also had an important bearing on the development of local architecture. Such roofs bring certain features to the buildings they cover, evinced by the gentle curves, the half-hidden dormers nestling at the eaves, and the acute pointed gables which result from the steep

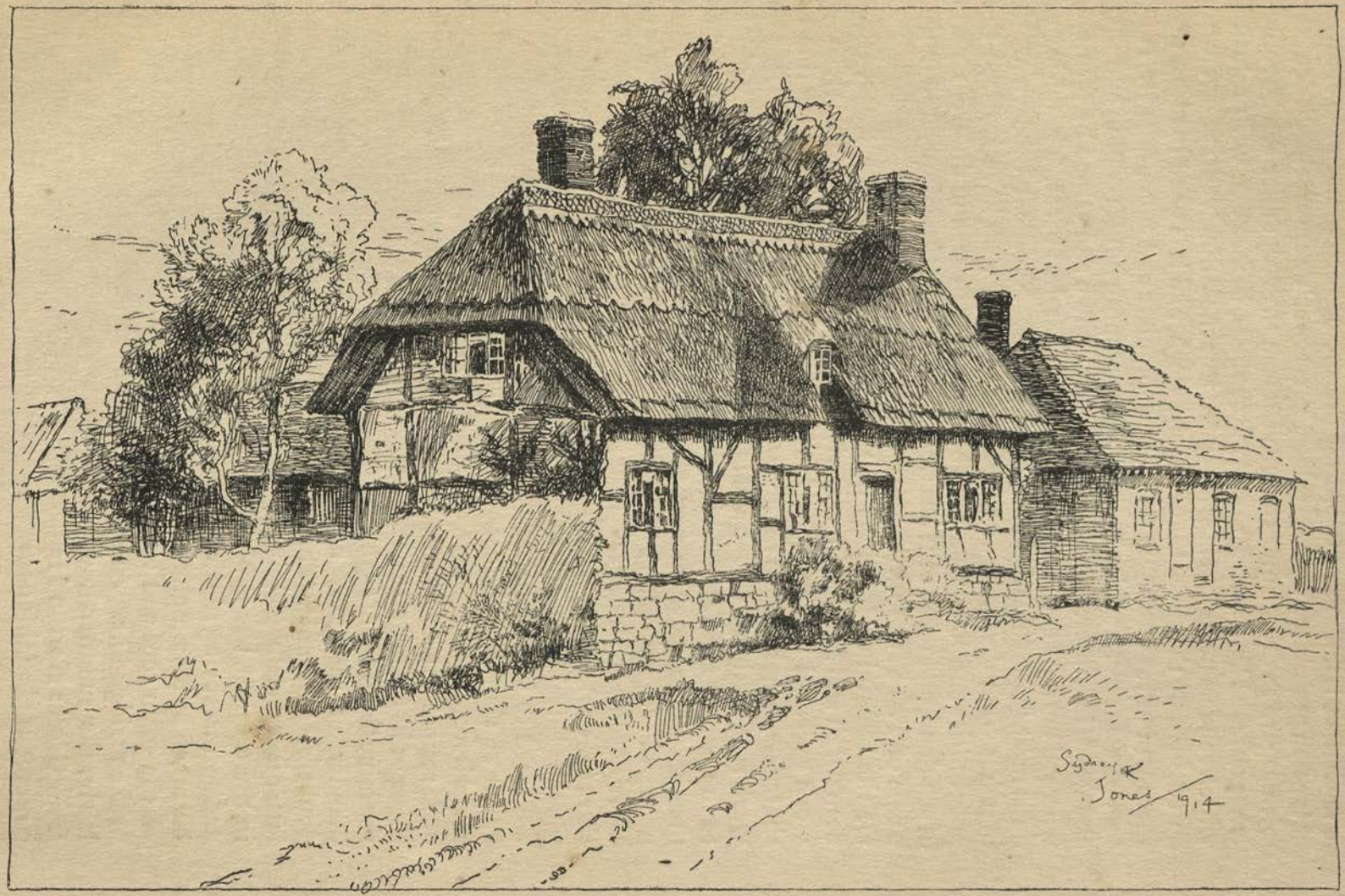


THATCHED DAIRY AT CANWELL HALL, STAFFORDSHIRE. C. M. C. ARMSTRONG, ARCHITECT

slant of the rafters. Not only in the home of thatch, but in other districts where nature has provided for roofing by means of geological formations, may this influence be observed. The beautiful stone gables, so characteristic of Cotswold architecture, can be instanced. The charm of their proportion is primarily due to the upward slope of the containing lines. This slope was of course originally determined by, and agreed with, the rake of the roof; but the inclination from the perpendicular was generally much more than necessary for the natural covering of stone tiles. It was, however, of great æsthetic value, and the old steep gables and roofs of the Cotswold country were doubtless derived from early thatched buildings.

Of materials for thatching there are several kinds. Reeds and straw are best known and most used on modern work. Reed-thatching is usual in the Eastern counties, where the practice of it has been promoted by men skilled in this ancient craft and able to work with great dexterity. A roof thatched with reeds will last long, often keeping intact for one hundred years. The dairy at Canwell Hall, Staffordshire (p. 121) shows a good specimen of this type of thatching. It was executed in fen reeds obtained from Norfolk, and how well they have been manipulated will be seen by reference to the illustration. The plain roof is surmounted and enriched by a ridge shaped with points and scallops, and the vent is crowned with pyramidal thatch. Thatch made with straw will not last so long as that done with reeds. Nor is modern straw, whether it be from wheat or rye, so good as that which was formerly obtained. The bruised and broken product of the threshing machine is far inferior to the straw yielded from threshing by hand; and nowadays, this latter kind failing, straw intended for thatching should be carefully run through the machine with this special end in view. Under normal conditions a roof thatched with straw should last about twenty-five years; it may continue for forty years, as existing examples will prove; or, through ill-luck, may be ruined by birds or other causes in a comparatively short period. The damage thatched roofs may suffer from birds can be serious, for, in making their nests there, and by other means, they often disarrange and pull out the straw. Gable-ends, and small gables over dormers, where the thickness of the thatch is exposed, are especially vulnerable points. This possible damage may to some extent be prevented by protecting the roof with tarred netting of small mesh. It does not improve the appearance of the straw, although, for safety, it is often used, and a notable example of the application of such netting is to be seen at Ann Hathaway's Cottage at Shottery.

It is not likely that a time will come again when this picturesque method of roofing will once more be widely adopted. Beautiful as it is and still admired, modern conditions are against it. Although the initial cost of thatching a roof with straw is much the same as covering

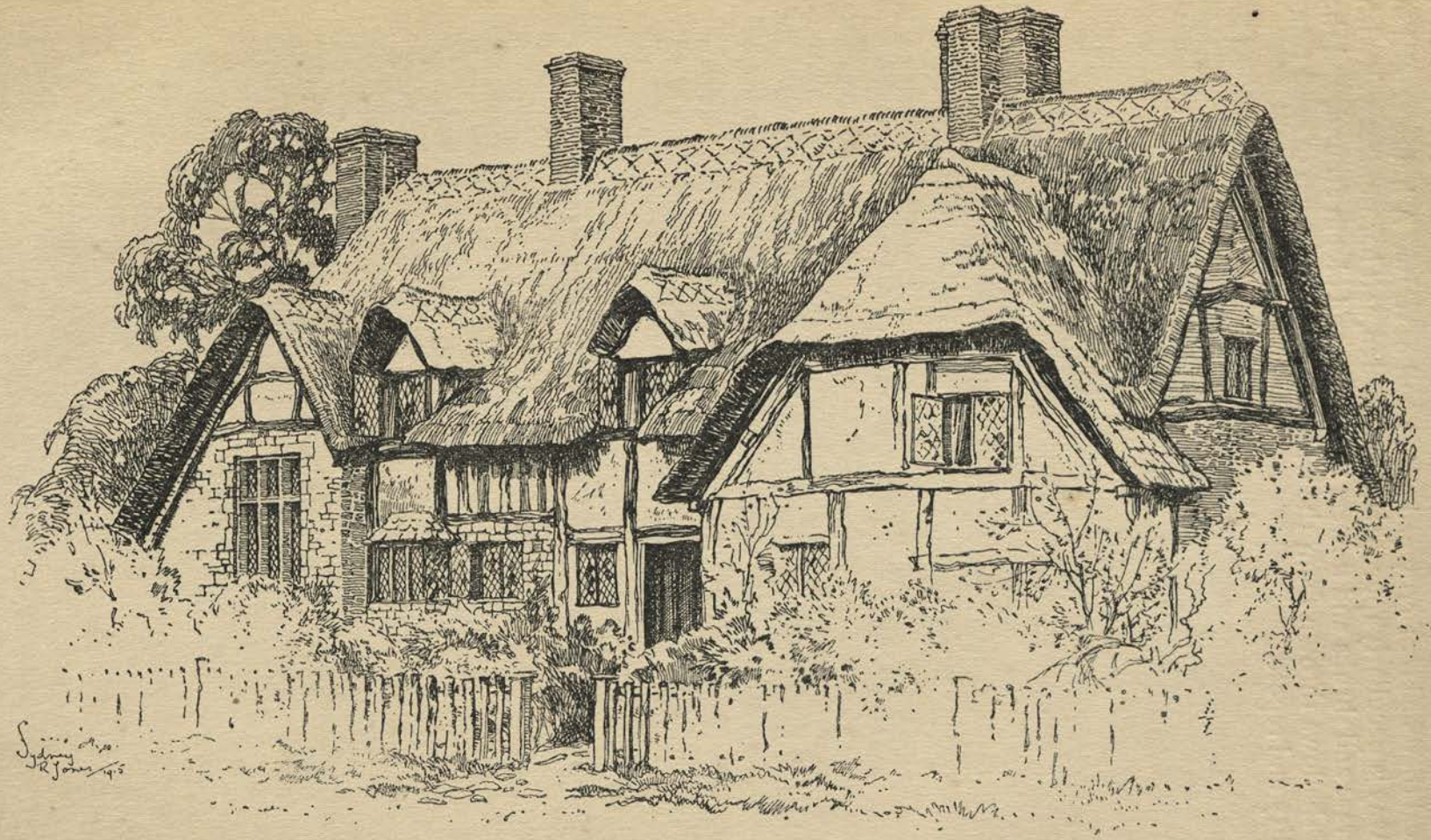


THATCHING AT STONELEIGH, WARWICKSHIRE
DESIGNED BY SYDNEY R. JONES

it with tiles, it does not last so long and the upkeep charges are greater. It is often prohibited by certain local bye-laws. There are the difficulties with regard to fire insurance, even though the risk of fire can be somewhat lessened by treating the straw or reeds, before use, with solution which renders them less inflammable. But these disadvantages are mitigated, first, by the sheer beauty of the work, and it is good to know that there will always be those who can appreciate and encourage it. It is, too, pleasant and healthy to live under, keeping houses cool in summer and warm in winter. This quality is well known and valued by farmers, who will tell how cattle thrive best in the thatched barns. Thatching of outstanding goodness is being done to-day. Excellent modern work that has been designed and wrought by men who have realised the possibilities and limitations of the craft may be seen in different parts of England, and some of it has from time to time been illustrated in the pages of THE STUDIO.

Of the remaining drawings that accompany this article, three, from Stoneleigh and Ashow, in Warwickshire (pp. 119, 120 and 123), show work executed by one man. He is the representative of a long line of thatchers, father and son for generations having followed the craft. His work is exceptionally good and in great request. The purist may object to the patterns and elaboration on two of the roofs, but, surrounded as they are by modest thatching, they emphasise certain points with purpose and are justified. A few years ago the charming Manor House at Dorsington, Gloucestershire (p. 125), dating from Queen Elizabeth's time, appeared to be a hopeless ruin. A skilful architect saved it from utter collapse and restored it to something of its former state, at the same time retaining the manner of roof that no doubt first covered it. This latter is especially pleasing in the original, the gables and dormers being admirably set off by the simplicity of the main roof and unbroken ridge-line. And, lastly, the summer-house from Greens Norton Hall is reproduced on this page. The stone base supports a

SUMMER-HOUSE AT GREENS NORTON HALL, TOWCESTER
DESIGNED BY C. M. C. ARMSTRONG



THATCHED MANOR HOUSE, DORSINGTON, GLOS.
RESTORED BY C. M. C. ARMSTRONG

conical thatched roof crowned with a ball of straw. A house roofed in this way is peculiarly appropriate to a garden, as it harmonises well with the trees and shrubs and flowers that grow and bloom around, and the long shadows thrown from the wide overhanging eaves suggest tranquillity and repose.

BRITISH DECORATION. NOTES ON THE ILLUSTRATIONS

MUCH has been said and written regarding the desirability of adapting old models to modern ideas and requirements, as opposed to slavish copying. While it is generally admitted that the close study and right appreciation of the splendid work of the past is a necessary adjunct to the equipment of a successful designer, the true artist and craftsman is he who can apply the knowledge obtained thereby to work out his individuality, so that all he produces shall bear the stamp of his own artistic personality. As an example of this desirable attainment we cannot do better than refer to the plaster-work of Mr. G. P. Bankart, who, while upholding the finest traditions of the craft, has developed it on individual lines. And even in cases where he has obviously received inspiration from sixteenth-century work, his skilful, sympathetic touch and quiet reticence are obvious. The moulded plaster ceilings seen in our illustrations on pages 132 and 133 are characteristic of his art, the soft graduating effects, free from all discordant lines and corners, being particularly pleasing and restful. The cement panels for the front elevation of the Council Offices at Lewes (p. 131) are interesting, but do not possess the dignity and refinement of the artist's work in plaster. A notable achievement in the latter medium is the frieze by Mr. George Rushton (principal of the Ipswich School of Art) a portion of which is shown on page 134. It is five feet high, and the complete work, which has been executed for a mansion in Kent, is sixty feet in length. It is coloured in tempera, and while the design is formal in treatment it is decidedly modern in feeling. The same may be said of the lunette decoration in tempera by Miss Jessie Bayes, reproduced in colours (p. 135). Here is a well-balanced composition, somewhat delicate and entirely harmonious in colour, and reminiscent of certain masterpieces of Puvis de Chavanne, whose influence on mural painting of the present day, both in his own country and elsewhere, is becoming gradually more pronounced. The pencil study for a mural panel, by Mr. R. Morton Nance, is characteristic of this artist's work in a style which he has made peculiarly his own. His draughtsmanship is always sound and he possesses a keen sense of decorative picturesqueness. That versatile artist Mr. E. A. Taylor is here represented by three designs for stained glass (pp. 138 to 140), all of which were carried out by Mr. George Rhind for a country residence in France. Unfortunately these three beautiful windows were destroyed when the house was demolished during the early part of the present war. Rich in colour, pleasing in design, and conceived in the spirit of the old work, though obviously modern in treatment, these windows were entirely satisfactory. Similarly suited to their purpose are the two windows designed by Mr. Harold Fenton (pp. 141 and 143), whose simple but effective massing of colours

is invariably pleasing in effect. More complicated is the design by Mr. H. T. Hincks (p. 143), executed for a public hall. For the whole of the subject pot-metal glass was used, and white reamy antiques were employed for the quarries. The circular design by Mr. Reginald L. Knowles (p. 143), whose book decoration and illustrations are familiar to all lovers of beautiful books, is a clever piece of work, and the original is extremely rich in colour. Different in treatment to any of the windows already mentioned are those by Mr. F. W. Browne shown on page 142. Two of them were designed for a hunting-box, and the other obviously for a library.

To Mr. Edward Spencer's admirable designs for metalwork we have referred on several previous occasions. Each year it is our privilege to present to our readers the most recent results of his remarkable gifts and energy, and each year his already high standard seems to have risen still higher. His keen artistic feeling and sense of fitness are revealed in every one of the pieces we have illustrated on pages 144 to 147. That he is supported at the Artificers' Guild by a number of very able and sympathetic craftsmen is obvious ; but it is his strong personal perception of real decoration and requirements which gives to the works their artistic significance. The two bowls shown on page 144 are notable for their simplicity in form and restraint in ornamentation ; while the challenge cup set with turquoise and shell, with ivory handles, destined for Egypt ; and the presentation cup for Liverpool, the dish in silver on ivory columns, inlaid with silver twists, the whole surmounted by a ship executed in gold, are worthy to rank with the greatest of Mr. Spencer's achievements. Beauty of design and fine craftsmanship are seen in the silver alms dish for Buffalo, U.S.A., illustrated on page 146. The mirror and hair-brush in silver and shagreen, set with emeralds, and the silver challenge cup, both shown on page 147, are graceful in form, and the simple ornamentation is, in both cases, particularly well thought-out.

The name of Messrs. James Powell and Sons is generally associated with table-glass of the finest and most artistic quality. On page 148, however, are reproduced three electric light fittings, simple and in excellent taste, but hardly calling for any special comment. A more important and elaborate piece of work is the wrought-iron garden-gate (p. 149) designed by Mr. C. A. Llewelyn Roberts and made by Mr. A. Jones and other craftsmen of the Birmingham Guild. Mention should also be made of the pair of wrought-iron fire-dogs, embellished with bronze dragons, which have been designed by Mr. A. Harold Smith for the Carron Company (p. 150). Readers of THE STUDIO and the YEAR BOOK are well acquainted with the art of Mr. Alexander Fisher. A design for one of his enamel panels is given on page 151, but it must be seen in its original state to appreciate the beauty and richness of the colouring.

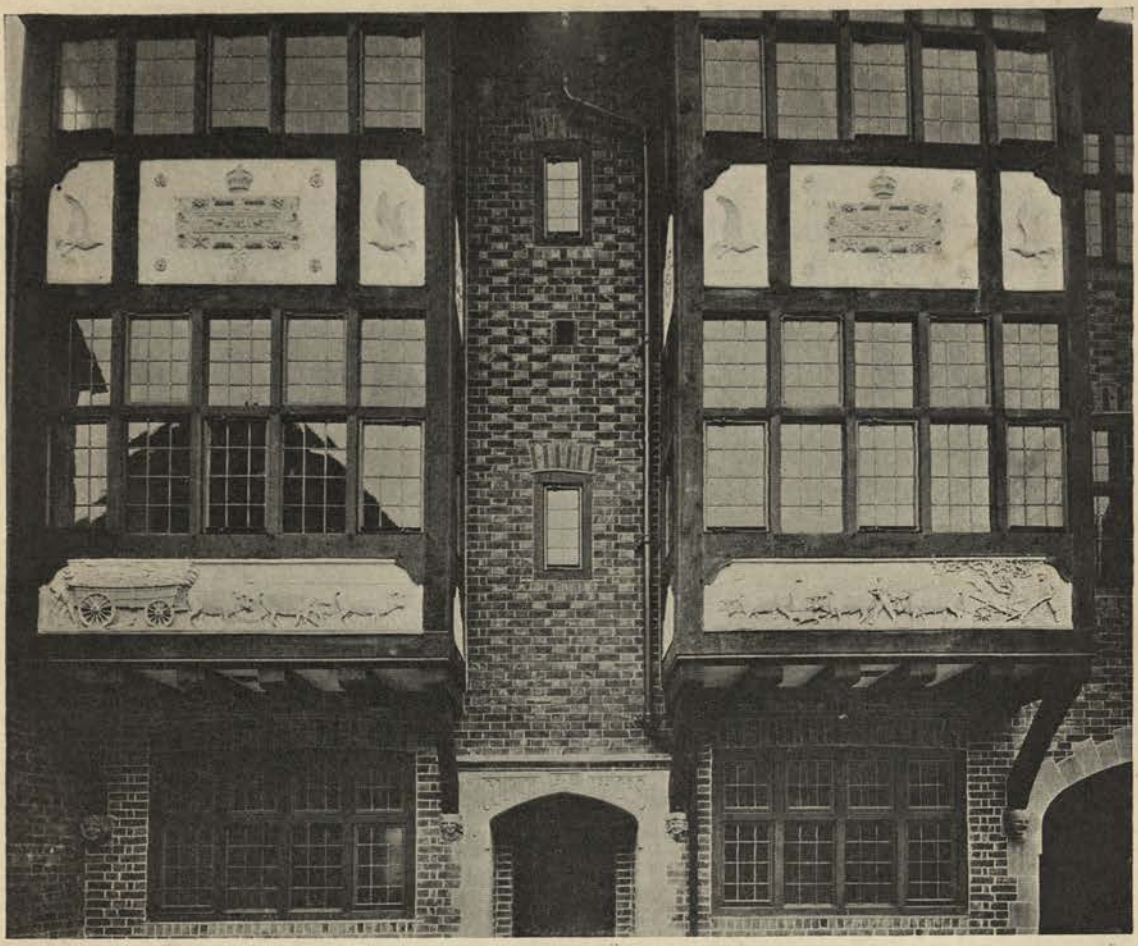
It is impossible to speak of modern British pottery without thinking of the delightful "Lancastrian Lustre" ware produced by Messrs. Pilkington. Under the guidance of Mr. William Burton, the well-known expert in ceramics, this firm is turning-out year after year pottery which in form, colour, decoration, and texture is not surpassed by any being produced in this or any other country. In carrying on this large and important artistic organisation Mr. Burton is fortunate in having the co-operation of such able artists as Messrs. Gordon M. Forsyth, C. E. Cundall, Richard Joyce, and William S. Mycock. Each is a master of his craft and possesses a thorough knowledge and appreciation of its great traditions. The pottery of Mr. Alfred H. Powell and Mrs. Louise Powell (p. 155) provides another instance of the great advantages to be gained by free and sympathetic co-operation between artist and manufacturer. It proves, too, how the shaping and decoration of pottery can acquire a new interest under more favourable conditions than usually exist. The pottery we are considering offers unquestionable evidence of the resources at the command of the manufacturers for developing our artistic industries along lines of freshness and vitality. The "Ruskin" pottery of Mr. W. Howson Taylor (p. 154) is too well-known and appreciated to require any special description here. It still retains the special qualities which have made it so deservedly popular.

There is a distinct and intimate beauty in the statuette or figurine, and it can play an attractive rôle in the decoration of a room. In the three examples by Mrs. Stabler reproduced here (p. 156) there is a solidity and a compactness which give them much charm in silhouette. The "Piping Boy" and the "Flower Girl" are both executed in glazed earthenware, while the third piece is a bronze. These little works make a human and often humorous appeal that constitutes an attractive feature, apart from the considerable artistic merits they possess.

Glasgow continues to maintain its prestige in the field of embroidery, and the work of Miss Helen Paxton Brown (p. 157) is familiar to readers of THE STUDIO. She delights in brilliant colours, which she combines with harmonious and happy effect; and in her colour schemes she makes clever use of black, which plays an important part in giving emphasis to the brightly-hued silks she employs. The embroidered tea-cosy and border of table-centre designed by Miss Etta Rowland and sewn by Miss de Nolde (p. 158) are more conventional in character, but they show merit both in the design and in the execution. It is always a pleasure to refer to the very personal art of Miss Jessie King, for the delicacy and charm of her designs are equalled by the intellectuality of her inspiration. She draws her *motifs* from many sources, and her treatment is invariably sympathetic and graceful. The drawing for an embroidered panel for the overmantel of a morning-room (p. 159) contains all those qualities

which we appreciate in her deft and subtle art. The embroidered panel by Miss Edith Lovell Andrews (p. 160) is admirable as regards the craftsmanship, and the colour scheme is pleasant. The subject, however, is somewhat naturalistic for the medium; and while the treatment, especially as regards the foreshortening of the recumbent figure, is clever, we could have wished that the skill of the embroideress had been bestowed upon a design with more truly decorative qualities.

The textile fabrics selected for illustration this year are of more than usual interest. Without exception the designs are good, and reveal a right appreciation and understanding of the process by which they are to be carried out, its possibilities and limitations. The cretonnes by Messrs. B. Wardle and Co. (p. 161) well maintain the high standard we have been led to expect from this firm; while those from Mr. W. Foxton (p. 163) are interesting in design, though the schemes of decoration into which they could be successfully introduced are limited. The "Morton Sundour" fabrics on pages 164 to 166 represent a development of textile printing which is being successfully carried on under the able supervision of Mr. James Morton. Seldom have art and industry been more happily combined than they are in the case of his firm. Of the block-printed linens shown here, those designed by Mr. Sidney Mawson, especially the "Lady of the Bower," are well-considered. The two by Mr. Ronald D. Simpson are more conventional in character, but entirely satisfactory both from an artistic and utilitarian standpoint. That by Mr. Frederick Vigers is extremely modern in conception and reveals this versatile artist in a new and interesting mood. The second fabric by him, reproduced on the same page, was executed by Messrs. Turnbull and Stockdale, but the design is conceived in a somewhat similar spirit. Two woven tapestries by Mr. Foxton (p. 162) have the feeling of the old work. We will close these notes by referring to some excellent bellows in English walnut (p. 176), designed and carved by that able craftsman Mr. Joseph Armitage.



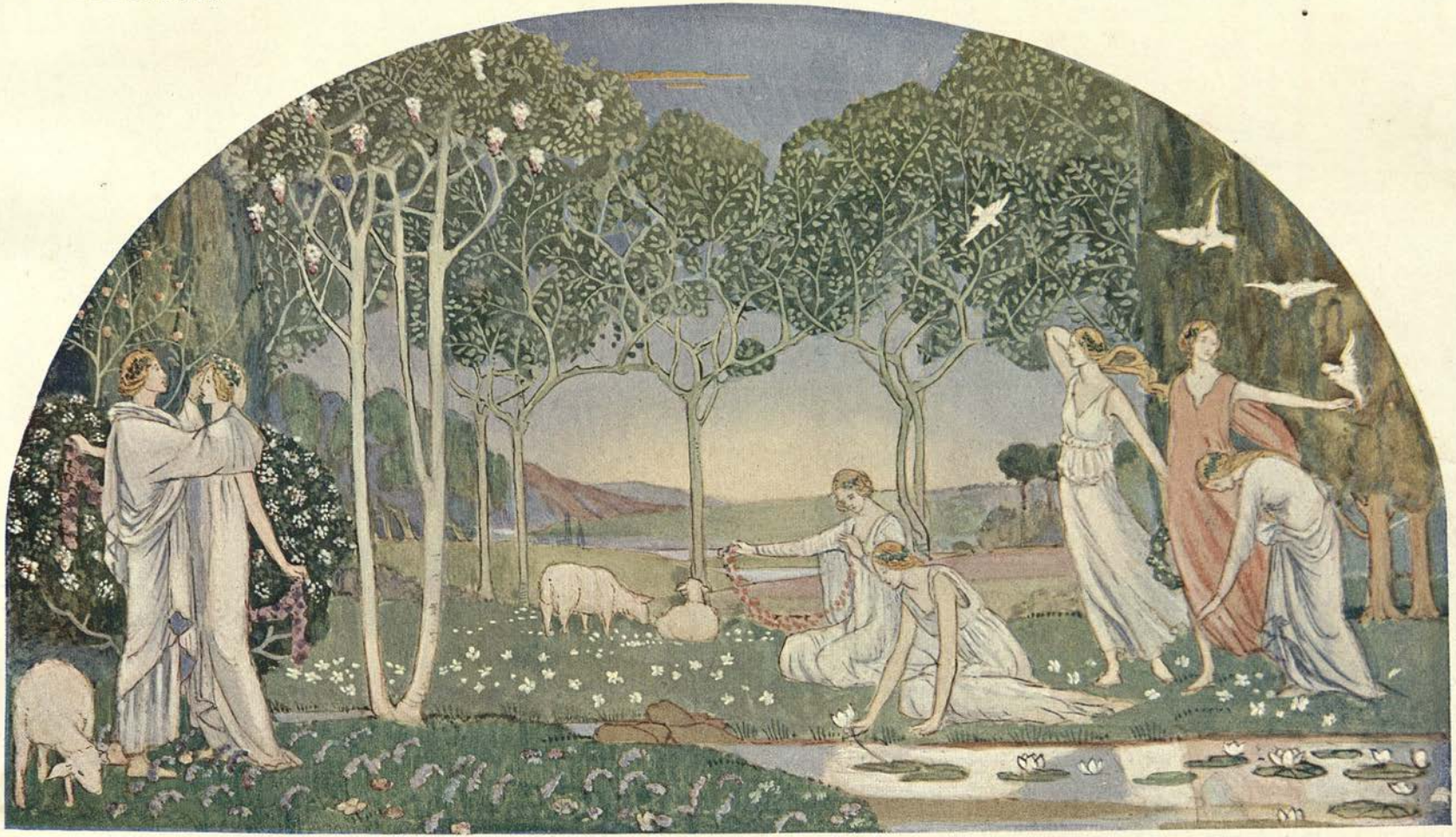
DETAIL OF CEMENT PANEL

CEMENT PANELS DESIGNED AND EXECUTED BY G. P. BANKART FOR THE COUNCIL OFFICES LEWES. ROWLAND H. HALLS, ARCHITECT

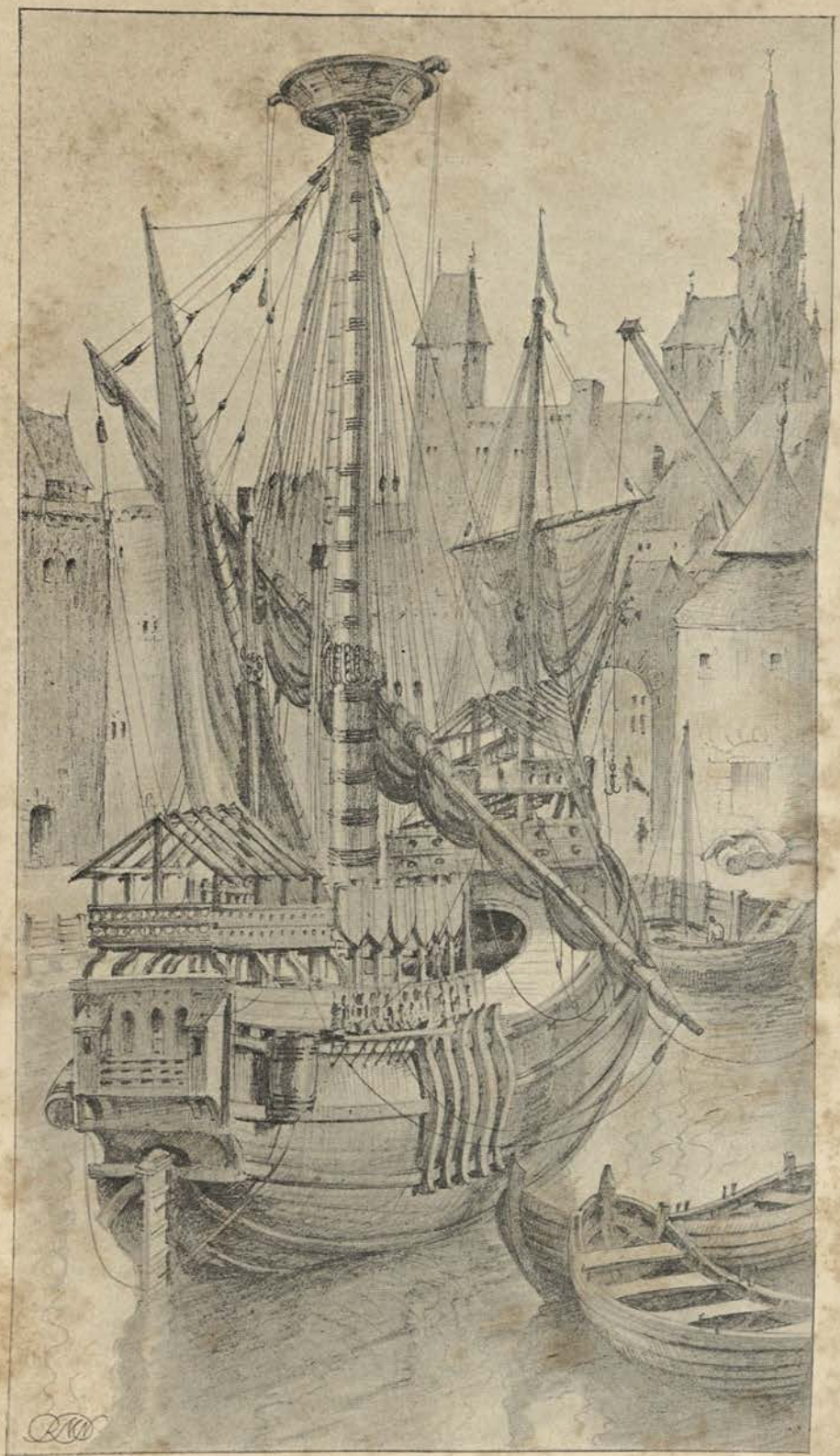
PORTIONS OF MOULDED PLASTER CEILINGS — DESIGNED AND EXECUTED BY G. P. BANKART

MOULDED PLASTER CEILING. DESIGNED AND EXECUTED BY G. P. BANKART

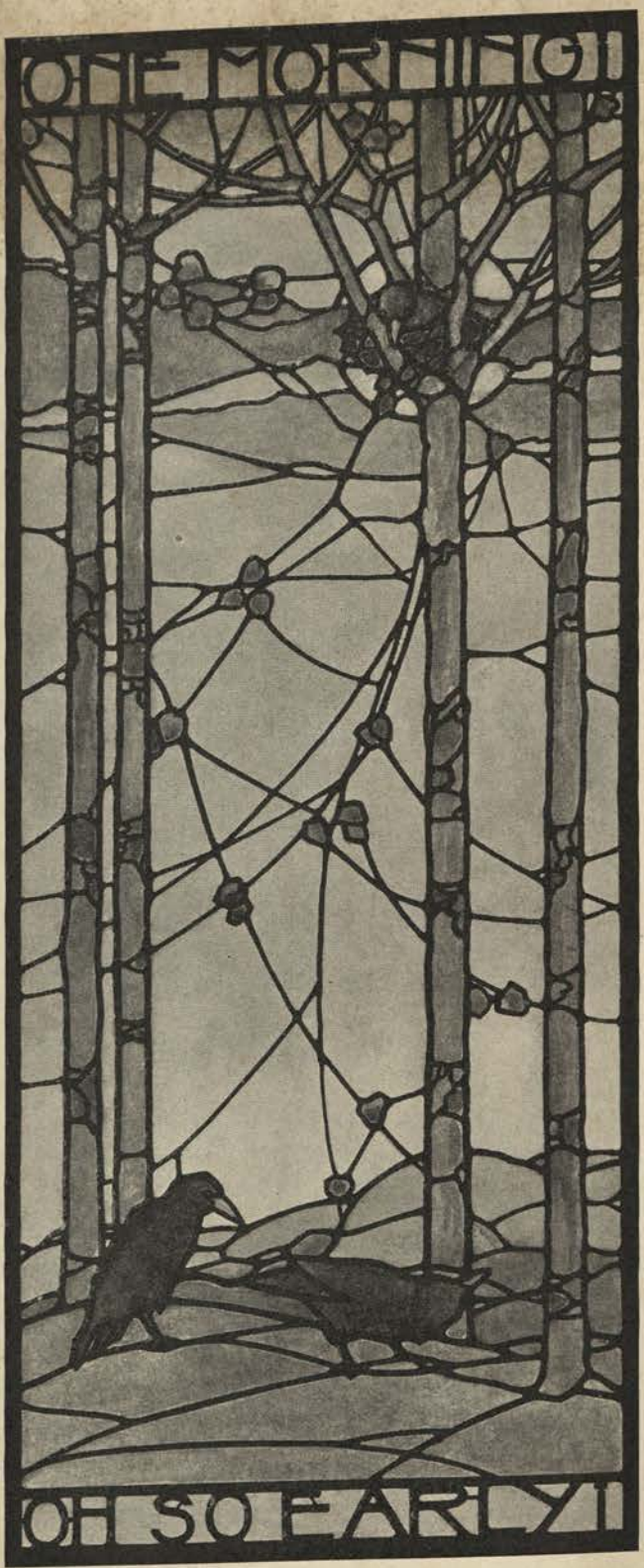
"THE HAWKING PARTY"—PORTION OF A FRIEZE IN COLOURED PLASTER RELIEF. DESIGNED AND EXECUTED BY GEO. RUSHTON



"FOR LO! THE WINTER IS PAST, THE RAIN IS OVER AND GONE"
LUNETTE DECORATION IN TEMPERA. BY JESSIE BAYES, R.M.S.

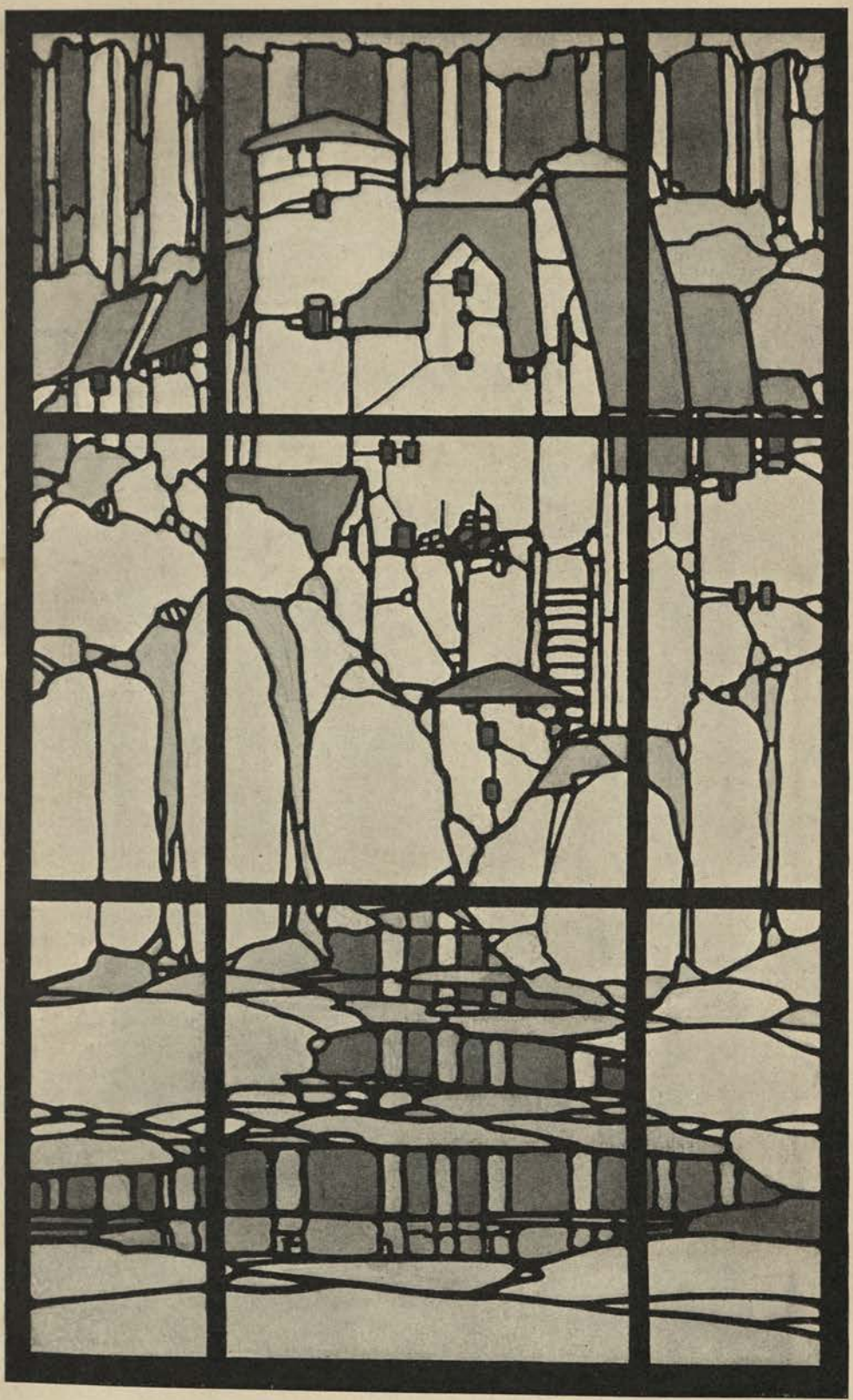


DESIGN FOR A MURAL PANEL
BY R. MORTON NANCE



WINDOW DESIGNED BY E. A. TAYLOR
EXECUTED BY GEORGE RHIND

WINDOW DESIGNED BY E. A. TAYLOR
EXECUTED BY GEORGE RHIND

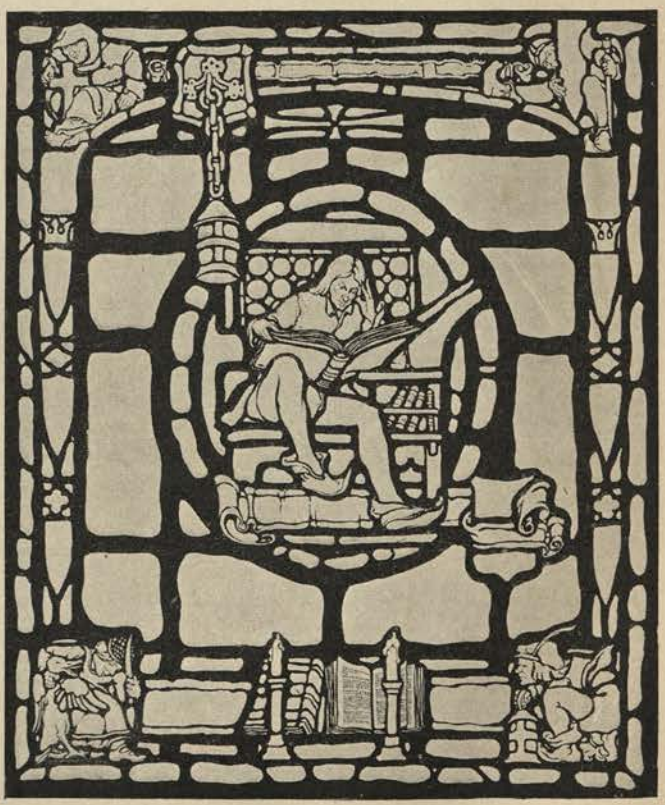


WINDOW DESIGNED BY E. A. TAYLOR
EXECUTED BY GEORGE RHIND

INGLE-NOOK WINDOW DESIGNED BY HAROLD FENTON, EXECUTED BY WILLIAMS, GAMON AND CO.

WINDOW FOR A HUNTING LODGE

DESIGNED BY FRED. W. BROWNE



WINDOWS DESIGNED BY FRED. W. BROWNE

WINDOW DESIGNED BY HAROLD FENTON
EXECUTED BY WILLIAMS BROS. AND CO.

DESIGN FOR A WINDOW
BY REGINALD L. KNOWLES

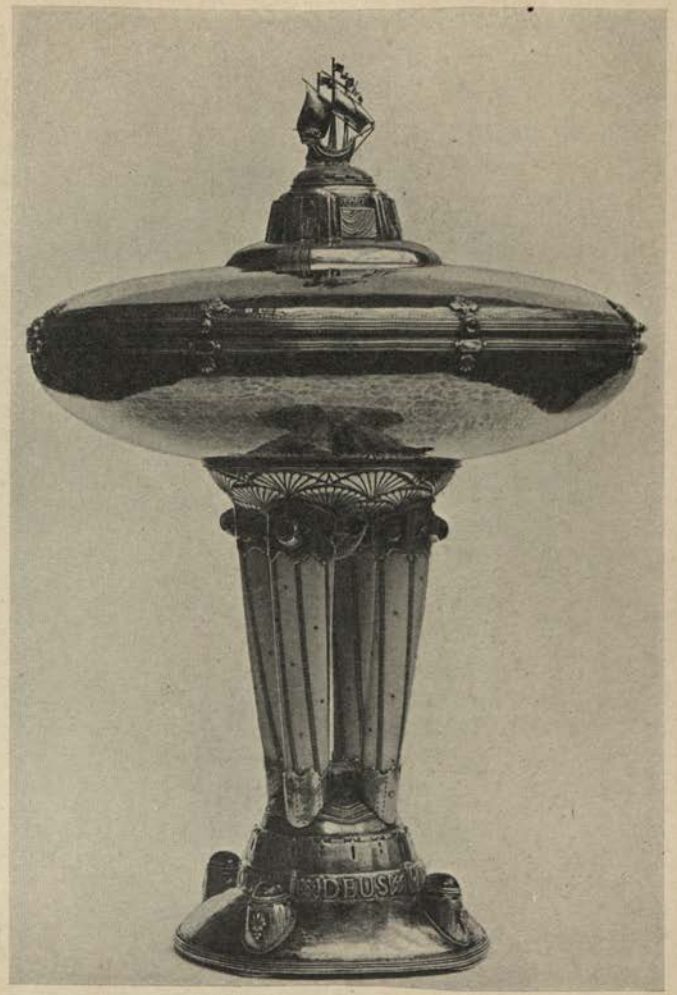
WINDOW DESIGNED BY H. T. HINCKS

BOWL IN SILVER AND ENAMEL

BOWL IN SILVER ON GILT STAND, SET WITH TURQUOISE, AMETHYSTS AND BLUE LAPIS

METALWORK DESIGNED BY EDWARD SPENCER
EXECUTED BY THE ARTIFICERS' GUILD

CHALLENGE CUP IN SILVER AND ENAMEL, SET WITH TURQUOISE AND SHELL, WITH IVORY HANDLES

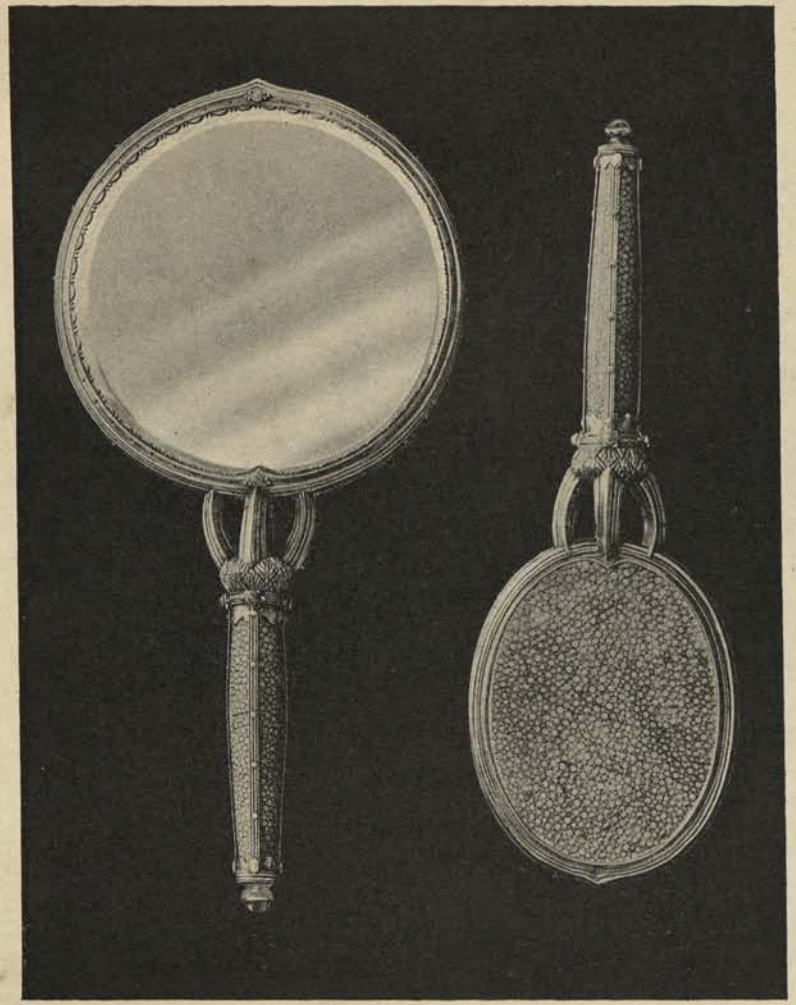


PRESENTATION CUP IN GOLD, SILVER AND ENAMEL, WITH IVORY COLUMNS, AND SET WITH AMETHYSTS, CARBUNCLES AND CRYSTALS

METALWORK DESIGNED BY EDWARD SPENCER, EXECUTED BY THE ARTIFICERS' GUILD

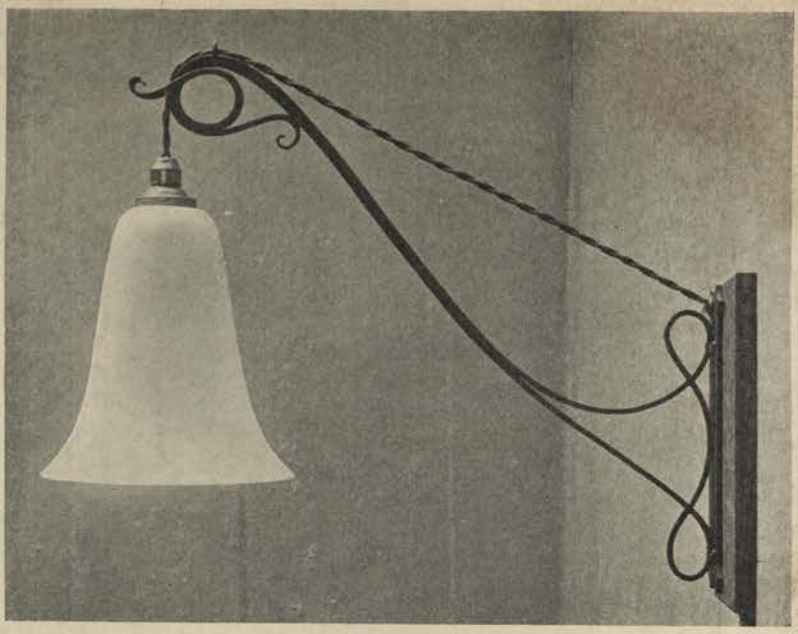
SILVER CARD-TRAY. DESIGNED AND EXECUTED
BY H. R. FOWLER

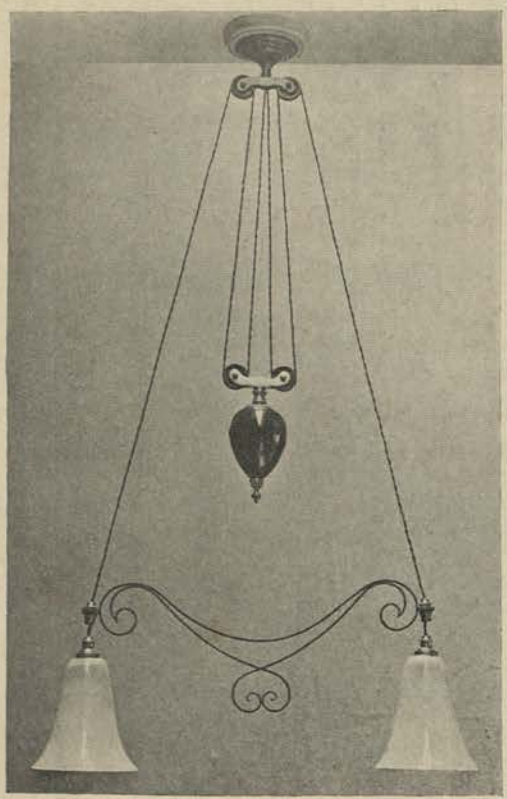
SILVER ALMS DISH. DESIGNED BY EDWARD SPENCER
EXECUTED BY THE ARTIFICERS' GUILD

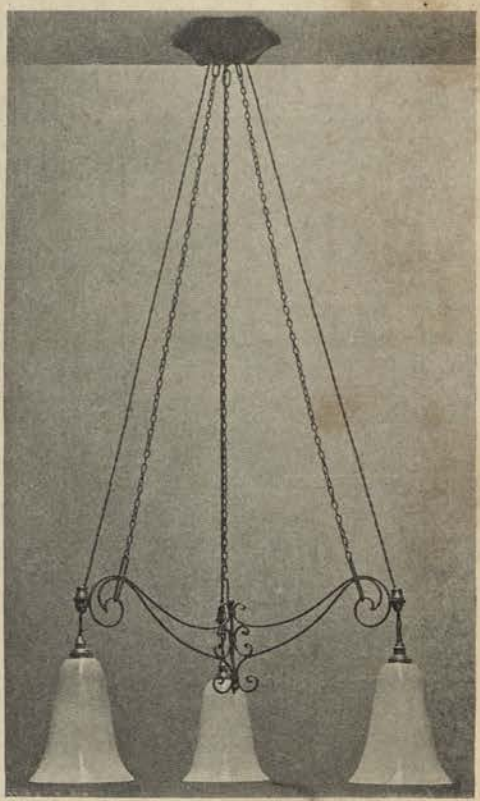


MIRROR AND HAIR-BRUSH IN SILVER AND SHAGREEN, SET WITH EMERALDS. DESIGNED BY EDWARD SPENCER, EXECUTED BY CHAS. MOXEY, OF THE ARTIFICERS' GUILD

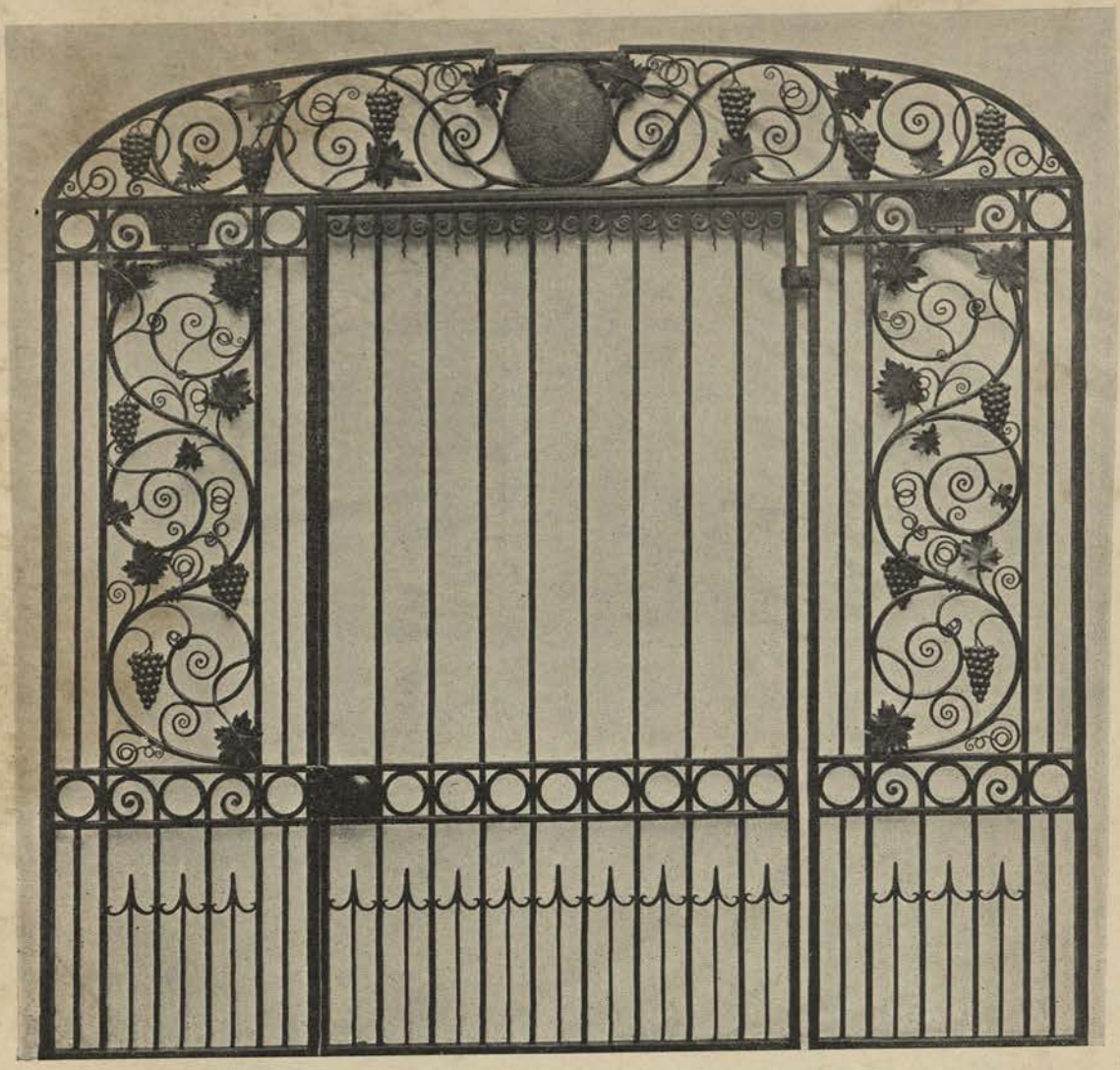
CHALLENGE CUP IN SILVER. DESIGNED BY EDWARD SPENCER EXECUTED BY CHAS. MOXEY, OF THE ARTIFICERS' GUILD







ELECTRIC LIGHT FITTINGS DESIGNED AND EXECUTED BY JAMES POWELL AND SONS (WHITEFRIARS GLASS WORKS)



WROUGHT-IRON GATE FOR A GARDEN ENTRANCE
DESIGNED BY C. A. LLEWELYN ROBERTS
EXECUTED BY THE BIRMINGHAM GUILD

BRASS LAMP DESIGNED AND EXECUTED BY H. H. STANSFIELD (CROMER GUILD OF HANDICRAFT)

COPPER HOT-WATER CAN DESIGNED BY W. H. PICK, EXECUTED BY THE DRYAD CRAFTSMEN

BRONZE AND WROUGHT-IRON FIRE-DOGS. DESIGNED BY A. HAROLD SMITH, EXECUTED BY THE CARRON COMPANY

DESIGN FOR AN ENAMEL PANEL
BY ALEXANDER FISHER

DESIGNED AND PAINTED BY
CHARLES E. CUNDALL

DESIGNED AND PAINTED
BY RICHARD JOYCE

DESIGNED AND PAINTED BY
CHARLES E. CUNDALL

DESIGNED AND PAINTED BY
RICHARD JOYCE

DESIGNED AND PAINTED BY WILLIAM S. MYCOCK

DESIGNED AND PAINTED BY GORDON M. FORSYTH

PILKINGTON'S "LANCASTRIAN LUSTRE" POTTERY

DISHES DECORATED IN UNDERGLAZE COLOURS BY CHARLES E. E. CONNOR AT JOSIAH WEDGWOOD AND SONS' POTTERY

GROUP OF "RUSKIN" POTTERY DESIGNED AND EXECUTED BY W. HOWSON TAYLOR

GROUP OF POTTERY DESIGNED AND PAINTED BY ALFRED H. AND LOUISE POWELL

LARGE LUSTRE VASE DESIGNED AND PAINTED BY LOUISE POWELL

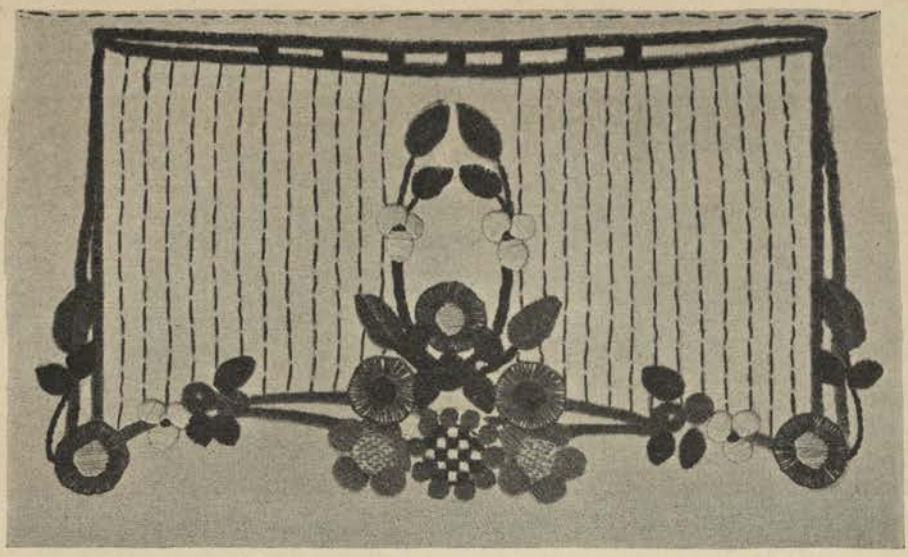
POTTERY DESIGNED AND PAINTED BY ALFRED H. AND LOUISE POWELL

"PIPING BOY"—GLAZED EARTHENWARE

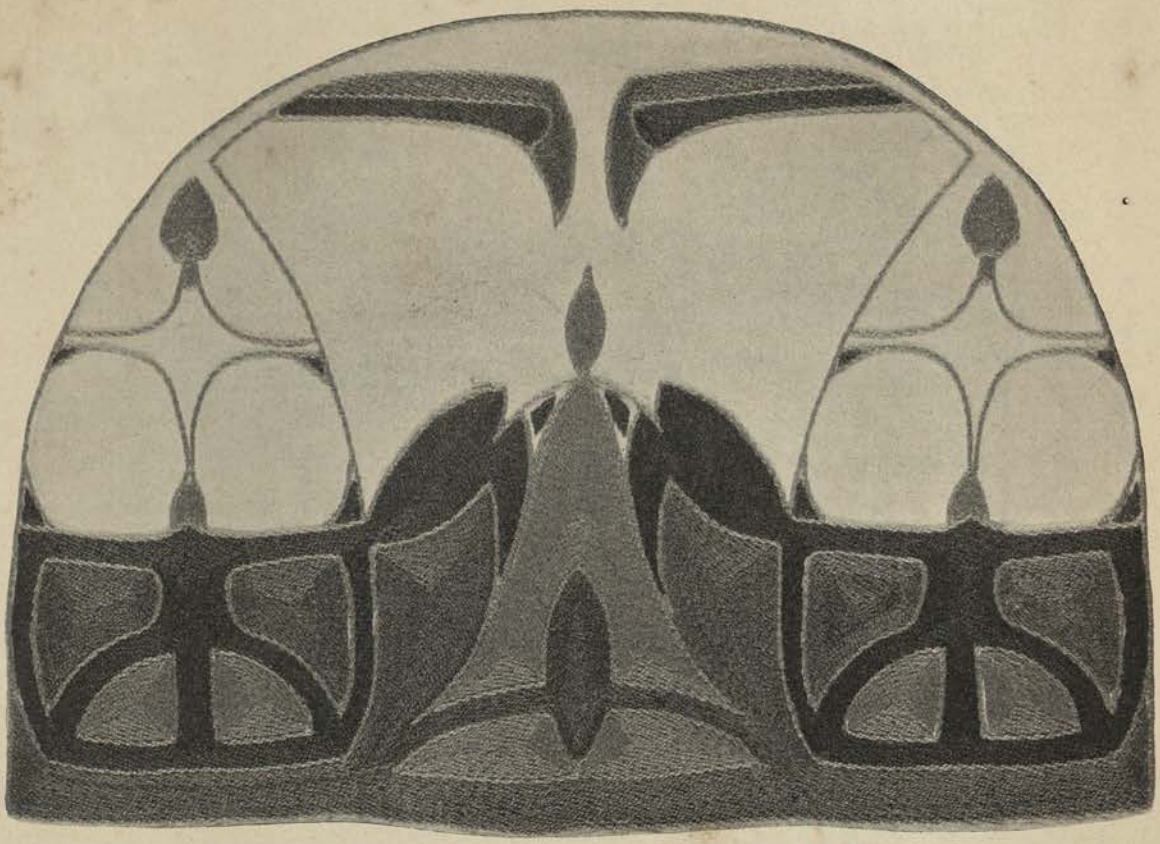
"FLOWER GIRL"—GLAZED EARTHENWARE

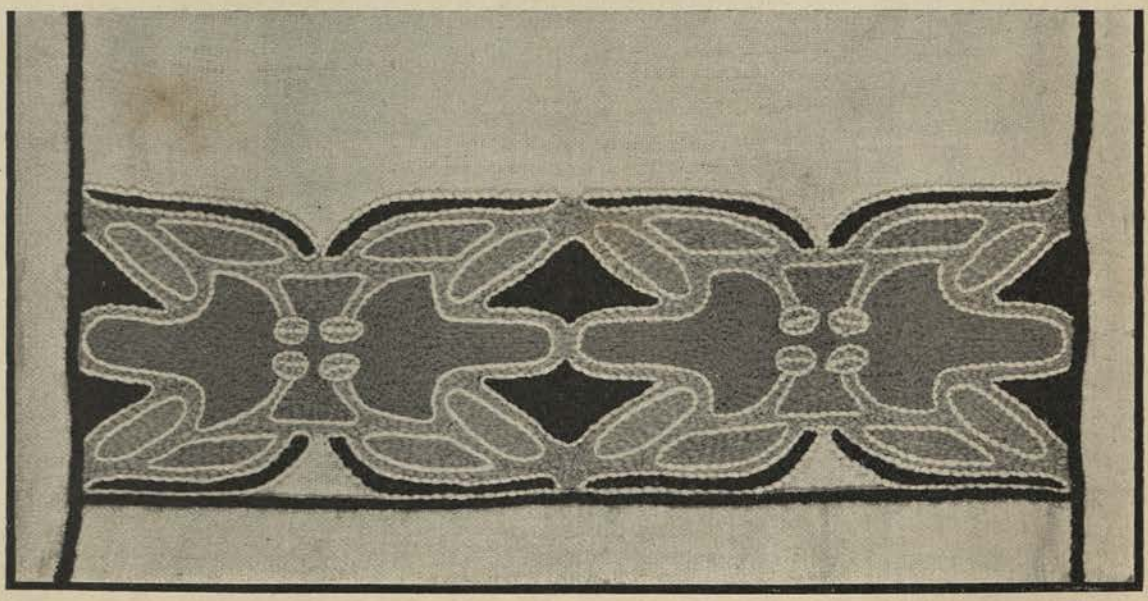
"IMPUDENCE"—BRONZE

FIGURES DESIGNED AND EXECUTED BY PHOEBE STABLER



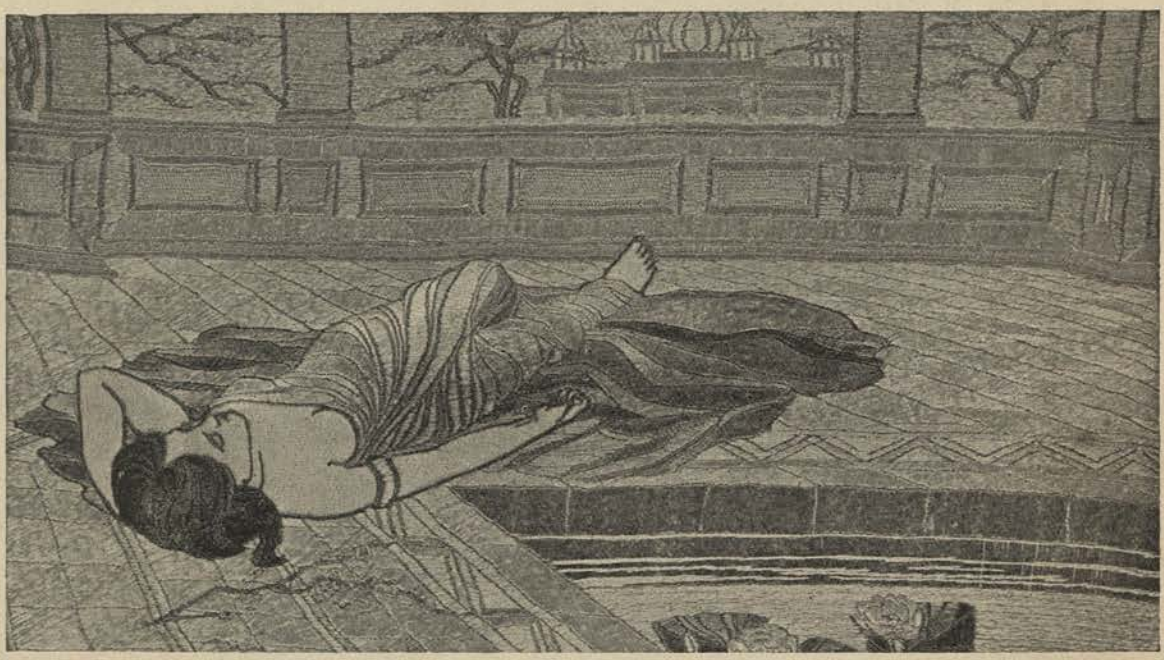
BORDERS OF EMBROIDERED TABLE-CENTRES
DESIGNED AND SEWN BY HELEN PAXTON BROWN





EMBROIDERED TEA-COSY AND BORDER OF TABLE-CENTRE. DESIGNED BY ETTA ROWLAND, SEWN BY I. DE NOLDE

DESIGN FOR AN EMBROIDERED PANEL FOR THE OVERMANTEL OF A MORNING-ROOM. BY JESSIE M. KING



DESIGN FOR A FAN. BY BELLE BARNET

"THE LOTUS POND"—EMBROIDERED PANEL
DESIGNED AND SEWN BY EDITH LOVELL ANDREWS

THE "PEPLOW." DESIGNED BY R. AND H. SILVER

THE "TREE." DESIGNED BY J. MARTIN

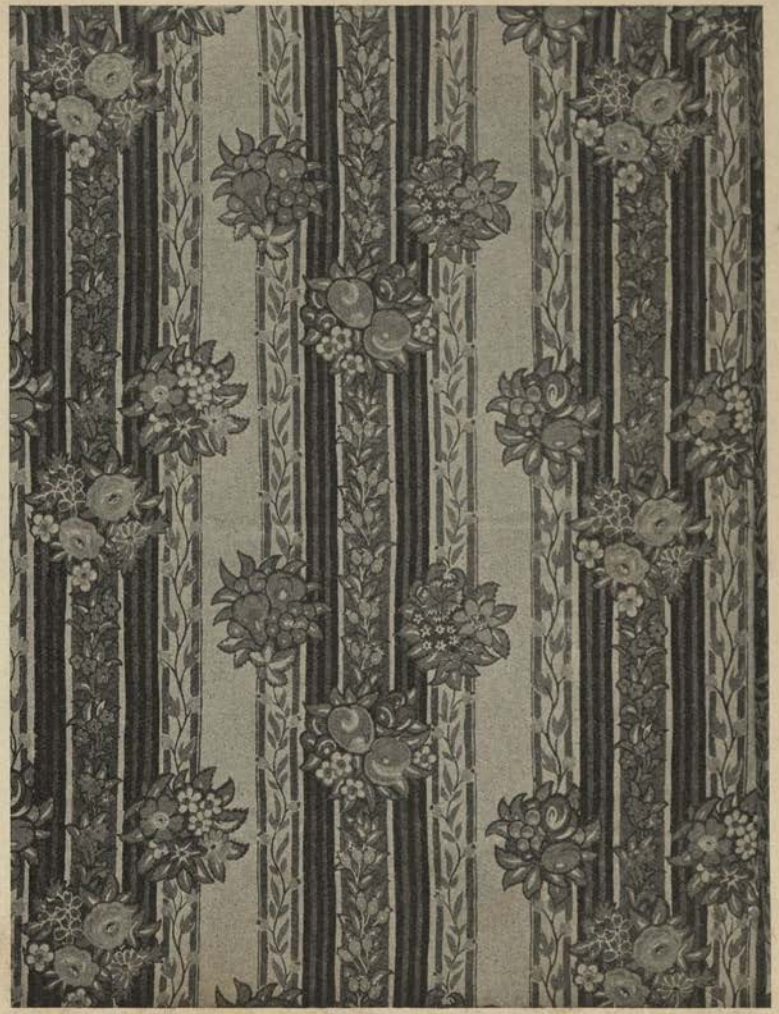
CRETONNES EXECUTED BY B. WARDLE AND CO.

WOVEN TAPESTRIES DESIGNED FOR W. FOXTON

DESIGNED BY SIDNEY HAWARD

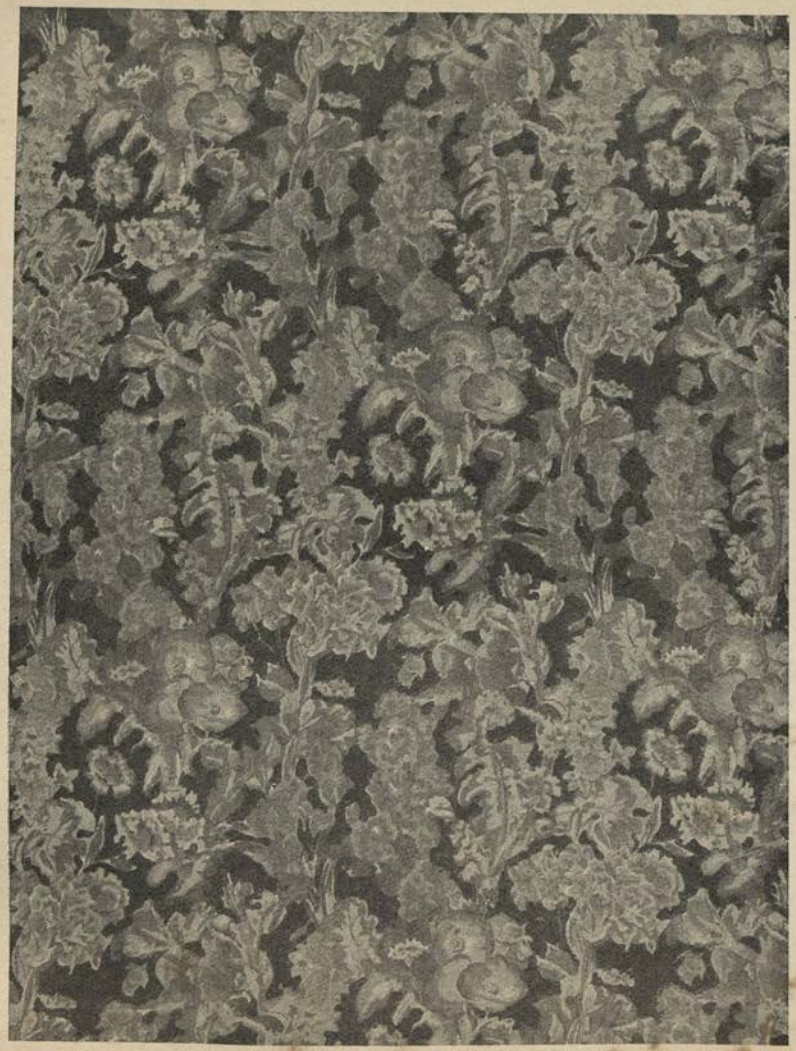
CRETONNES DESIGNED FOR W. FOXTON

THE "LADY IN THE BOWER"



PRINTED LINENS DESIGNED BY SIDNEY MAWSON
EXECUTED BY MORTON SUNDOUR FABRICS

PRINTED LINENS DESIGNED BY RONALD D. SIMPSON
EXECUTED BY MORTON SUNDOUR FABRICS



PRINTED LINEN DESIGNED BY FREDERICK VIGERS
EXECUTED BY TURNBULL AND STOCKDALE

PRINTED LINEN DESIGNED BY FREDERICK VIGERS
EXECUTED BY MORTON SUNDOUR FABRICS

WALLPAPER DESIGNERS AND THEIR WORK. BY HORACE WARNER

IN this brief survey of the work of some of the leading designers of wallpapers it will be necessary to refer to designs which have appeared in the pages of this Year Book during the last ten years. The wallpapers reproduced at the end of this article are intended to supplement those which have been illustrated in previous issues; they do not purport to afford an exhaustive review of all the excellent designs which have come under our notice.

Looking over the wallpapers produced during the period just mentioned one cannot fail to be impressed by the soundness of the majority of the designs, and by the number of well-known artists who have devoted themselves to the creation of patterns that take their proper place upon the walls of our homes. Amongst the numerous designs which are issued each year there is, of course, a quantity of indifferent work, and often bad copies of a master-hand are to be found. In the general book of patterns, which is a commercial necessity, we are often disappointed, and turn away with an antipathy for wallpapers altogether, finally deciding to have plain walls; for there is so much in the home—pictures, china, etc.—that demands a reposeful background. I maintain, however, that while dead wall surfaces may be desirable under certain conditions, to adopt them as a general practice shows weakness, and is merely overcoming a difficulty by following the line of least resistance. It also reveals a lack of appreciation of the admirable work which has been done, and is being done, by many able designers.

The use of a pattern as a background does not necessarily mean that the wallpaper is going to assert itself unduly. The designs illustrated here, and in former issues of this publication, have been selected primarily as patterns and not on account of their colourings; but amongst the various colour-treatments arranged by the manufacturers one can almost invariably find renderings which give merely a toned wall effect, to suit those who desire a quiet background.

In comparing the works of the leading British designers of wallpapers with those of the Continent, it seems to me that the former are sounder in construction and show a greater appreciation of the value of good drawing and a stronger feeling for that harmonious colouring which is so essential if the wallpaper is to give the desired sense of repose; while very many of the modern Continental patterns, though often strikingly original both in design and colouring, are lacking in fine draughtsmanship, and indeed at times wantonly bad drawing is introduced for no apparent reason.

Amongst both the British and Continental wallpapers one finds many imitation canvas textures, leather grains, spot patterns and other line-and-dot effects. These are all very well in their way, and have gained

considerable popularity ; but they are the product of the manufacturer and have little artistic interest for the genuine designer. After all they are not designs but rather " sensations " of coloured textures.

One of the reasons why British wallpapers display such a wide range of style, and bear usually a stamp of individuality, is that the designs are executed by the artists in their own studios and are not produced in some large studio employing a number of people who are engaged solely in turning out patterns for purely commercial purposes. Besides the regular designers we find well-known painters, architects and decorators devoting their attention to wallpapers.

Amongst the leading designers of wallpapers in Great Britain the late Mr. Walter Crane holds an honoured place, and his activities in almost every branch of applied art gained for him a world-wide reputation. His " Macaw," reproduced on page 172, is one of the most successful wallpaper designs he produced in later years, and shows that full vigour and fine expression of drawing, rendered by a simple method well-suited to the production of a wallpaper. These valuable qualities have been faithfully preserved by Messrs. Thomas Ellingham and Son in the cutting of the blocks, an art which does not receive the recognition it deserves, and which is a most important factor in preserving the mannerisms and touch of the designer, without the employment of any photographic or mechanical process.

Apart from his stained glass and sgraffitto decoration, Mr. Heywood Sumner has achieved notable success as a designer of wallpapers, and is particularly clever in adapting plant form to the simple treatment of mural decoration, without violating the characteristics of such plants ; while his manner of dealing with them reveals his love of flowers and plants. His paper here reproduced (p. 172) is one of his latest designs, based upon the " Rosa Rugusa," and is rendered to give the effect of two flat colours bound by an outline. Another of his designs, the " Apple Tree" (STUDIO YEAR BOOK, 1906) has a greater number of colours and shows admirably the decorative treatment of nature without the loss of its charm.

Mr. C. F. A. Voysey's " Fairyland" (p. 174) represents a style of design which he has made peculiarly his own, though it has been much imitated. It is characterised by broad masses of colour and simple outline. He, too, has diligently studied nature before attempting to adapt it to decoration, however formal the ultimate treatment may be.

The designs of Mr. Allan F. Vigers are well-known and distinctive. Four of his most interesting wallpapers were in the STUDIO YEAR BOOK for 1906. His work is always based upon floral *motifs*, reminiscent of the English flower-garden, and treated in a manner that suggests the old herbals with the addition of colour. The "Delphinium and Columbine" (p. 172) was his earliest wallpaper design and still holds its own with his

later work. The "Mallow," too, is a charming rendering of that flower, intermingled with the Scabious.
An example of Mr. Sidney Haward's work is shown here, "Elizabeth's Garden" (p. 174), in which flat treatment of colour is employed. It is particularly successful in a colouring of olives, dull blues and reds upon a black ground. But this versatile artist does not confine himself to this class of design, for he is equally happy in adapting flowers to decorative treatment, as will be seen in the "Darnley" design by him which was reproduced in colours in the STUDIO YEAR BOOK, 1913.
Lately there has been a vogue for, or perhaps one should say a revival of, the black-ground wallpaper. In its present form it is relieved by bright, sparkling colour. Two such papers are illustrated here, the "Golden Pheasant" and the "Chinese Magpie" (p. 171), both by Mr. W. Turner. They are adapted from old Chinese designs to suit modern requirements and are examples of extremely fine drawing.
The "Blenheim" (p. 173), by Mr. Frederick Vigers, is inspired by his feeling for old tapestries, as are so many of his wallpaper designs, though he never attempts to copy. His knowledge of the old work and accomplished draughtsmanship enable him to acquire his effects. His work may be better judged by the "Mansfield" design which was reproduced in colours in the STUDIO YEAR BOOK, 1913.
The wallpapers of Mr. Shand Kydd are unique in that he not only designs but also executes. He is therefore in a position to control the production from start to finish and thus to give full expression to his ideas. The "Ranmore" (p. 175), a very pleasing example of colour harmony and distribution of pattern, is one of his little machine-printed papers; while his "Mentone" and "Montague" (p. 175) are designed with a view to printing with outline and then finishing with broken colour by means of stencil, a process peculiarly his own. There are many papers affecting his style and method upon the market now, but where the master mind and hand are not employed there is always something lacking.
Mr. Dearle's "Leicester" (p. 175) is one of his best wallpaper designs, and shows how successfully he has upheld the traditions and methods of his master, William Morris. Other designs by him were shown in the STUDIO YEAR BOOK for 1913.
Mr. Albert Griffiths is best known as a designer of fabrics, but the "Mikado" illustrated here (p. 172) proves that he is equally at home in designing wallpapers. The manufacturers have produced this on a wider paper than the usual standard, and this has given fuller scope to his large scaled pattern, of which every part is full of robust drawing and treatment.
The "Warsaw," by Mr. Edgar L. Pattison (p. 171), is reminiscent of the modern Viennese school of design and is especially adapted for

strong colouring; but the "Welbeck" (p. 174) shows that no particular style binds this artist. The flat treatment of semi-naturalistic flowers in diaper form, and produced in subdued tones, makes the last-named design a very pleasant and safe wall-treatment. Another little diaper pattern, but full of colouring, is the "Iris," by Mr. J. R. Houghton (p. 173), and it meets admirably the needs of many small rooms.

Mr. Reginald L. Knowles is primarily a book illustrator, and with his knowledge of the balance of black and white he has designed recently a single-coloured rendering of the oak tree for use as a background wall-paper (p. 171). Being produced in a number of colourings, low in tone, it is well suited for its purpose.

It is interesting to see how little the artist who is not, in the ordinary acceptance of the word, a "trade-designer" (I adopt this phrase without wishing to cast any stigma on the designer who is one by profession) is influenced by the vagaries of fashion, but expresses *himself* only; while the trade-designer is bound to adapt himself to meet the demand of the moment. One has often seen a vogue spring up, and there has been nothing to meet it in the various branches of interior decoration. Thus a new line of development has been opened up for the designer, and his work becomes influenced by the popular demand. In the early days of the Anglo-Japanese craze the style was affected by several leading designers of wallpapers. And again, under the influence of the so-called "Art Nouveau" many designers adopted new styles, until the work became debased and quickly disappeared. It was afterwards superseded by plainer and more restful wallfillings.

Recently we have seen a demand, which originated on the Continent, for violent colours and strange designs. But this has not found any response amongst the designers of English wallpapers, nor is it reflected in the taste of art lovers for the decoration of their walls. After all, nothing can replace those patterns which are sound in construction and drawing, harmonious in colouring, and which have been designed by British artists for British homes. Moreover, they have stood the test of years amidst the passing of many fashions.

THE "WARSAW," DESIGNED BY EDGAR L. PATTISON

THE "OAKLANDS," DESIGNED BY REGINALD KNOWLES

THE "GOLDEN PHEASANT," DESIGNED BY W. TURNER

THE "CHINESE MAGPIE," DESIGNED BY W. TURNER

WALLPAPERS EXECUTED BY JEFFREY AND CO.

THE "COLUMBINE," DESIGNED BY ALLAN F. VIGERS

THE "ROSA RUGUSA," DESIGNED BY HEYWOOD SUMNER

THE "MACAW," DESIGNED BY WALTER CRANE

THE "MIKADO," DESIGNED BY ALBERT GRIFFITHS

WALLPAPERS EXECUTED BY JEFFREY AND CO.

THE "HADDON" AND "PEONY," WALLPAPERS DESIGNED FOR LIBERTY AND CO.

THE "BLENHEIM," DESIGNED BY FREDERICK VIGERS — THE "IRIS," DESIGNED BY J. R. HOUGHTON
WALLPAPERS EXECUTED BY JEFFREY AND CO.

THE "FAIRYLAND," DESIGNED BY C. F. A. VOYSEY
WALLPAPER EXECUTED BY ESSEX AND CO.

WALLPAPER DESIGNED BY H. WATKINS WILD
EXECUTED BY A. SANDERSON AND SONS

THE "ELIZABETH'S GARDEN," DESIGNED BY S. HAWARD

THE "WELBECK," DESIGNED BY EDGAR L. PATTISON
WALLPAPERS EXECUTED BY JOHN LINE AND SONS

THE "MENTONE" AND "MONTAGUE," WALLPAPERS DESIGNED AND EXECUTED BY SHAND KYDD

THE "LEICESTER," DESIGNED BY H. DEARLE
WALLPAPER EXECUTED BY MORRIS AND CO.

THE "RANMORE," WALLPAPER DESIGNED AND
EXECUTED BY SHAND KYDD

BELLOWS IN ENGLISH WALNUT
DESIGNED AND EXECUTED
BY JOSEPH ARMITAGE

UNITED STATES

ARCHITECTURE AND DECORATION IN THE UNITED STATES. BY ALFRED YOCKNEY

AMERICAN art has so many sources that it is difficult to discover its derivation or to judge its extent. That a national art has been and is being developed is certain, in spite of assertions to the contrary. Curiously enough the most emphatic doubts concerning the reality of this artistic growth are heard in the States, and it is in Europe that the possibilities of evolution are discerned. We are inclined to minimise the criticism inflicted on themselves by some Americans. Temperament, environment, ideals, and so on may be opposed to the establishment of an orthodox art; but the vitality and resources of a comparatively new civilisation are sure to yield in the future results of the greatest significance.

In its relation to current work this question of derivation and destiny is important. It is also interesting and rather complex. That much of the earlier work of all descriptions should show British influences is natural. In architecture Wren and his immediate successors were so useful and so good a source of inspiration that the force of example is not yet spent. The Georgian or Colonial style is still followed with almost undiminished reverence. Excursions into Gothic, Tudor, and other styles continue to be made by modern architects both for private and public buildings. This is reasonable enough, and the products comply not only with the sympathies of designers but with the fancies of clients. In addition to these adaptations of the work of bygone centuries, the heritage of every one in practice the world over, American architects have shown originality in many ways, and in the case of elevator buildings they have contributed not a little to the sum total of architecture. The skyscraper presents opportunities for criticism, like every other invention, but as a solution of a problem and as an object-lesson in construction this species of design is unique and important. There is more artistic genius absorbed in the erection of such a building than is often supposed. Just as the appearance of an ancient cathedral is dependent largely on the appropriateness of the decorations, though almost invisible to the eye, so does the many-storied office building of America derive a beauty of its own through the accessories which form part of the scheme. In such a work, of course, the architect must think in mass and altitude, but the way in which the monotony of the façade is relieved by the cornice and other details indicates the degree of success attained. Imagine, for instance, the practical difficulties to be met by Mr. Cass Gilbert in piling up the 57 stories of the new Woolworth Building in New York, 750 feet above the street level; and realise if possible the skill with which the architect has introduced the ornamental details. Use has been made in the scheme

of gargoyles, and the effect is as striking as in the case of a mediæval building, though terra-cotta and not stone is the material.

When Europeans speak of the Primitives in painting they have in mind the artists of five or more centuries ago. This is not so in America. There the title is bestowed on such pre-Revolution pioneers as John Smybert and John Watson, both Scotsmen by birth, who were at work in America in the early eighteenth century. It is interesting to remember these British beginnings of paintings in America, though it is not pretended that the men of that period exercised much influence on the development of transatlantic art, which has grown to its present state after much mingling of talent. The pilgrim descendants of the Pilgrim Fathers explored the world anew, and it may be supposed that their ideals coincided afterwards with those of the British race who had transferred their ambitions overseas. This co-ordination of knowledge has gone on steadily since Benjamin West left America to become the popular successor to Sir Joshua Reynolds as President of the Royal Academy. In the old days, when West was at the head of affairs, there came to London "American" Stuart, Singleton Copley, Washington Allston, Thomas Sulley and others, who either remained on this side or returned to the States to impress their individuality on the artists of their own country. Later on the British-American Royal Academician, C. R. Leslie, left England to become teacher of drawing at the West Point Military Academy, retiring after a short tenure of office before the advent there of Whistler, the wayward student who, it will be remembered, left the institution with a characteristic remark, that if silicon had been a gas, he would have been a Major-General.

So many instances have occurred in contemporary times of Americans taking up their residence in England and elsewhere in Europe that reflections have been made on the ultra-commercial atmosphere of the States and the neglect of patronage there. To judge by evidence of activity, which to exist must have the stimulus of appreciation and financial support, the scarcity of encouragement has become a thing of the past. The fact remains, however, that the Old World has proved alluring to many who, had they remained at home and been inspired equally there, would have shed a direct and not a reflected light on the annals of America. It is equally true, of course, that men who have been lost to Europe have given distinction to transatlantic art. The list of artists who have found a welcome in this country includes Whistler, Abbey, F. D. Millet, Mr. Pennell, Mr. J. J. Shannon, Mr. McLure Hamilton, Mr. Reynolds-Stephens, Mr. Mark Fisher, Mr. Wetherbee, and Mr. Cuneo. Mr. Sargent, born in Florence of American parents, has cast his spell not only on the land of his adoption but over the land of his descent: and the important work for the Boston Public Library, upon which he is still engaged, will possibly be considered by future

generations to belong to the American School, even though the decorations were inspired partly by the Holy Land and were painted in Chelsea. In most cases anglicised Americans, if they may be called such, like those who have crossed the Atlantic and settled in Paris, have retained more than a sleeping partnership in the artistic affairs of America: certainly their work is as well-known in one country as in another.

Since Houdon went from Paris to Mount Vernon, Virginia, in 1785 to make a sketch for the marble portrait of George Washington, now in the State House of Virginia, the art of sculpture in America has had many vicissitudes, and it was only in the latter half of the nineteenth century that any real attempt was made to encourage the production of national work. In modern times, largely through the influence of the great architect H. H. Richardson and his pupil the late C. F. McKim, an alliance has existed between architecture and sculpture which has resulted in many excellent collaborations, while independent efforts have yielded masterpieces. The name of St. Gaudens will be for ever identified with American sculpture, for after eliminating the European influences to which he was subject there remains the inspiration of the Western continent. St. Gaudens, with his ideas and technical accomplishments, left legacies of art which will endure as a factor in the development of sculpture not only in the States but throughout the world. If, for example, the proposal matures to erect a replica of his "Lincoln" statue in London, it will be not only a symbol of the British-American Peace Centenary, but it will be a notable artistic link between the nations.

Before glancing at some of the various works recently produced in America it may be well to bear in mind that the practice of dividing the world's artists into schools has become full of difficulties. Facilities for travel and study have improved to such a degree that the old limitations no longer prevail, and it is rare indeed to find anywhere a worker who is entirely local in his sympathies. There are marked characteristics in style no doubt, but these are derived as often as not from visits to other parts, rather than from residence in one particular district. The year 1876 is generally considered to have been the turning-point in cosmopolitan principles, for after the great Centennial Exhibition in Philadelphia there was a keener desire than ever among American artists to study for a time in the European cities; and the realisation of such ambitions has been an important factor in design and execution ever since. Moreover, what has been called by an American "the inspirational effect of European plunder" has contributed to the pooling of talent. If there have been but few great patrons of native art in the States, wealthy collectors of antiquities have been almost innumerable; and as a considerable proportion of the imported masterpieces of painting, sculpture, and craftsmanship have filtered by bequest and presenta-

tion into the splendid museums which have arisen in so many cities, such objects have been available for the enlightenment of all students. Here is a unifying bond between artists of the New World and the Old. Simultaneously with efforts to produce enduring examples of imaginative power and technical skill, American artists of all denominations have given their share of homage to the older men of genius; and the results of this appreciation of the finest work of the past may be detected in all departments of American art. To worship antiquities because they are merely old is as wrong as to despise the knowledge of the past because it is of the past. In both ways Americans have erred, like other beings, but as in educational matters generally, so in art—new standards are being adopted which have their genesis in the customs and ideals established by the experience of older communities.

Since the exhibition in Philadelphia there have been similar shows, largely of educational interest. It was after the World's Fair at Chicago in 1894 that the American School of Architecture in Rome was conceived, a movement which was developed a few years later by the founding of scholarships in painting, sculpture and music, as well as architecture. The American Academy in Rome was incorporated in 1897. This year the Panama-Pacific Exposition at San Francisco may yield some suggestion for assisting the training of the American student. It may be noted that in the erection and equipment of the buildings for these monster displays many eminent artists have been engaged in the past, and their work has had permanent effect. In the case of San Francisco the architects included such "firms" as Messrs. McKim, Mead and White, Messrs. Carrère and Hastings, and Messrs. Bliss and Faville, besides other accomplished men in independent practice—an indication that the first impressions of visitors to the exhibition will be entirely satisfactory. It is possible for every one to imagine the effect of such a combination of forethought, but the value of other influences can only be understood on the spot. For example, the appointment of Mr. Jules Guérin as Director of Colour raises visions of harmonious effects in the embellishment of the buildings, and if only the genius of the artist has been expressed in this way as it has been in other departments of art, San Francisco is fortunate indeed.* Nor does the enterprise of the promoters in regard to colour end there, for among other notable interior decorations are two huge panels, each 100 feet long by 15 feet high, by Mr. W. de Leftwich-Dodge, the subject being an historical allegory of the Panama Canal. These paintings are in the "Tower Gate" building, while in the "Court of Abundance" are eight panels, each 24 feet high, painted and sent over from England by Mr. Frank Brangwyn. It cannot be doubted that the effect of such an exhibition is salutary.

* Some excellent drawings of the Panama Exhibition buildings, by Mr. Guérin, were reproduced in THE STUDIO, November 1914.

Great things have been done in America in the way of monumental buildings. If only on account of size these structures compel attention, but they often merit admiration for their ingenuity in plan and their interest in design. None but an American would have cared to take the Coliseum as inspiration for a court house; but Mr. Guy Lowell has done so, and his remarkable scheme for a huge circular building for municipal purposes, unless for any reason it is buried with other competition successes, will be in due course a conspicuous addition to the architecture of New York. All over America there are cities and buildings in progress on the grand scale—town-planning schemes, railway terminals, universities, schools, libraries, hospitals, hotels, stores, etc. In the design and execution of these great works an extraordinary amount of artistic ability is displayed, as it is in the accessory arts.

But of all the building activity in American none is more interesting on the whole than that which comes under the heading of Domestic Architecture. This is not so merely because it is of a more intimate character, but also because it is the most true indication of national aspirations. Public buildings and other imposing edifices are evidence of mastery in certain ways, and a few architects in history are known by their efforts in this direction only. But more often than not it is through his smaller works that an architect attains immortality, though his fame may be enhanced by outstanding examples of heroic design. Inigo Jones without the Whitehall Palace scheme, Wren without St. Paul's Cathedral, Barry without the Houses of Parliament, would be still great names in architecture; and coming to the present generation there are many proofs that while the existence of big work may be an index to capacity, it does not exhaust the claims to consideration of the architect concerned. This fact is revealed by studying the architecture of every country, and its truth may be noted particularly in America. An architect may have developed a genius for large commercial buildings, monumental structures for municipal purposes, or important group plans. Circumstances, happy enough from a financial point of view, may compel him to restrict or absolutely neglect his practice in other directions. But when the time comes for his life's work to be appraised it may be his less conspicuous efforts which will be commended and which will add to the traditions of his country.

Domestic architecture is the keystone of the present publication, and there is ample material to illustrate its progress in America. Unfortunately there is a limit to the space which can be devoted to the subject, and the work presented on this occasion could be supplemented by examples of equal interest. The same thing applies to the accessories, for the range is even greater and could only be compassed in a volume of noble proportions. Garden work, for instance, which is so agreeable an adjunct to the American residence, is not sufficiently represented in

this section. It possesses some interesting features, especially in the construction of pergolas, fountains, ornaments, and so on, for which concrete is used extensively. Some work is on a scale equivalent to that of other undertakings in America. A few years ago, for example, Mr. Samuel Parsons designed a wall for an estate in Porchester. The length is about 1400 feet and the height five feet. The granite blocks are from three to ten feet in length, and some of them weigh over a ton. Rough unchiselled stone was selected, and placed in position without any cement in sight. The interstices were contrived to retain a comparatively large amount of earth, and more than 10,000 rock plants were set therein. Herbaceous plants of various kinds now flourish at the base of the wall; and at the back are climbing roses, clematis, and virginia creeper, which pile up on the coping, but are never permitted to wander over and spoil the front surface. That such a work is beautiful as well as monumental is readily imagined.

Almost the same problems occur to designers of residences throughout the world. That is to say, there are the primary factors in the case—protection from the weather; the provision of arrangements for rest, refreshment, and family life under all conditions of health and sickness; and the preparation of means for entertaining on the least extensive or the most lavish scale. These things are so well understood that to mention them at all is to provoke impatience. It would be thought, therefore, that after some centuries of experience, architects would have evolved a series of standard plans for houses varying in importance according to the income and tastes of the client, such plans to be variable to suit differences in site and to be considered only as the groundwork of discussion, but embodying the solution to the known problems of domestic life. But the everlasting obstacle is before those who build and who occupy their properties. The majority of people in the end have to put up with something less than the ideal, even under the most favourable conditions of design and construction, while to others the building called a home is a perpetual torment. It is, in fact, "a house but not a dwelling," to use Pope's classical allusion to Blenheim Palace.

To pretend that American architects have been successful where British and Continental practitioners have only partially solved their respective difficulties would be to pay a compliment not wholly deserved. But it does seem that transatlantic designers, with more difficult conditions in some cases, have gone forward a step further towards perfection. They have attacked, for instance, the problem of getting the advantages of the sun without enduring the penalties, and they have likewise adopted the undeniable advantages of central heating, though not always abandoning the supplementary fireplace. This latter concession to old-world prejudices appears to be on the increase, and rightly so, for the hearth

is too useful and desirable to be omitted from any home. House warming in England is inadequate, and the gradual recognition of modern facilities there is due largely to American impulses.

The fact that all rooms in most American houses are made habitable in cold weather naturally affects the planning. Doors are often such only in name, being nearly always open without affecting the comfort, and they are generally wider than in England. It is not infrequently found that doors are omitted altogether, the rooms all opening into one another ; and sliding doors are common where it is desired to dispense with means of free egress. The hall as a rule is a generous apartment which is used like the foyer of a theatre and is serviceable as a second living-room. This feature, of course, is not peculiar to American houses, but it is almost universal there whereas elsewhere it is something of a novelty. In matters pertaining to service ease of communication is always the first consideration, and labour-saving devices are general. In these departments of domestic architecture there is a marked advance compared with conditions in England, for the obvious reason that in the more democratic country the kitchen staff is less tolerant of obsolete methods of supply, and improvements have been thought out in deference to this natural desire to minimise household labour.

The differences in house planning occasioned by such factors are important, but if we look for a distinguishing feature in regard to the domestic architecture of America we shall find it in the loggia. An increasing number of houses are built in England with this delightful adjunct, but across the Atlantic it is considered to be a necessity. Through the influence of the climate, the loggia, under whatever name, takes its place naturally in the domestic scheme, and in some houses it is the dominating factor in the design. Occasionally a terrace is built around a house and is partially covered. This suggests a variety of decorative accessories from sculpture to sgraffito. The loggia naturally becomes the living-room at some seasons, and very pleasant it can be made. It is a lounging place or outside room, the character of which makes for hospitality and ease of intercourse. Innumerable ideas have been lavished on the building and decoration of this part of the house, architects and other artists uniting to achieve success in the final effect. The sleeping-balcony is not less important in the construction of the American residence, the roof of the loggia or porch doing duty for this in many instances. In this detail there is scope for resource in arranging accessibility with reasonable privacy.

Both in connection with the loggia and with the general exterior finish of the house considerable use is made of treillage, which is favoured also for gardens. In this accessory the present generation of architects in America is following the example of its professional ancestors, for lattice work was made serviceable in the past to such an extent that it became

a tradition. The more simple and utilitarian forms of the eighteenth century, employed for training climbing roses and other plants, are only a part of the output in modern times, for there are examples of elaborate and beautiful schemes which have engaged the best thoughts of designers. As a rule the work is in wood, and is far more substantial in construction than the similar European trellis of the past. It serves a useful and ornamental purpose, and its capabilities have been exploited in a way which is sometimes as unexpected as it is charming.

Among the illustrations accompanying this article is an example of the work of Messrs. Carrère and Hastings, New York, the latter being the surviving partner. This firm has been engaged for many years in monumental work, and one thinks immediately of that imposing structure the New York Public Library. Other notable buildings come to mind also, and with them many private houses of interest. That at Elberon, New Jersey (p. 193), possesses an air of dignity and comfort, and the classic feeling is not obtrusive. The semicircular ambulatory and lounge is happily arranged, with refreshing vistas. It is scholarly and interesting work.

Messrs. Cram, Goodhue and Ferguson, New York, have been associated in the execution of some of the most important and impressive buildings in America. The partnership was dissolved in 1914 after twenty years of existence, and henceforward the influence of the firm will be divided. Messrs. Ralph Adams Cram and F. W. Ferguson constitute a new combination, while Mr. Bertram Grosvenor Goodhue is in practice by himself. The sympathies of the architects may be deduced, perhaps, by a glance at the reception room (pp. 194–5), where the mullioned window, the decorated waggon roof, the ornamental fireplace, and the other details combine to give an appearance of richness. The ceiling is by Mr. G. P. Bankart, an English designer and craftsman whose work has often appeared in this publication. The arms on the overmantel are those of Mr. Goodhue and his former partners, the woodwork being carried out by Messrs. Irving and Casson and the colouring and gilding by Mr. William Grey. For ecclesiastical buildings there is no more appropriate form of decoration than simple woodwork, and Messrs. Cram, Goodhue and Ferguson have often used it, as in the Sacristy in the Chapel of the Intercession, New York, (p. 196). The fireplace in the "Kitchi Gammi" Club, Duluth (p. 197), is in a different spirit, equally suitable for its purpose.

The three houses at Germantown, Pennsylvania, represent some of the recent work of Messrs. Duhring, Okie and Ziegler, of Philadelphia. Two of them are examples of rustic construction, and the other has an exterior more finished in appearance. The latter (pp. 198–9) is placed picturesquely in well-timbered surroundings; and the hall, approached from both sides of the house, divides the building. This feature occurs

also in the other residence on an extended ground plan (p. 202), where, however, the staircase is central. This is an effective arrangement, and good use is made of the opportunity to convey a feeling of space. The breakfast room adjoins a small formal garden in which is a pool, and the outdoor sleeping accommodation is a pleasant adjunct. The massive stonework of one of the fireplaces (p. 201) may not be quite so overpowering in reality as it seems to be in the illustration. A squarer plan was necessary in the third house by Messrs. Duhring, Okie and Ziegler (pp. 204–5). The library to the left on entering the hall is exposed on three sides and should be quiet and serviceable.

Mr. Wilson Eyre, New York, like Mr. Sargent, was born in Florence, but in neither case is there any trace of Italian influence in their work. Mr. Eyre, with whom must be coupled his partner, Mr. J. G. McIlvaine, has achieved a well-merited reputation for picturesque design. An example is the house at Great Neck, Long Island (pp. 206–7). The main entrance is midway between wings arranged as a library and servants' quarters respectively, the living-room is bounded by a pergola, and the dining-room juts pleasantly into the garden.

In the varied work of Messrs. Mellor and Meigs, Philadelphia, there is always a feeling of effective reticence. This is most noticeable in their domestic work, exterior and interior, but it appears also in more imposing buildings, such as the Princeton Charter Club (p. 209), a structure with many interesting features. The monastic ideal is well expressed in the "Phi Gamma Delta" Fraternity House, Philadelphia (p. 210), only the linen-fold panelling by the fireplace and a few other details being permitted in the scheme of decoration. Yet, in a sober way, the rooms are attractive. The two exteriors of residences (p. 208) and the one interior (p. 210), show the architects designing for a different purpose and with no less success.

The entrance to the house at Short Hills, New Jersey (p. 211), designed by Mr. Arthur C. Nash, New York, is simple and distinctive. The whole elevation, indeed, suggests restraint and the ideal of the architect to achieve a success by the process of elimination. The terrace is on the far side of the building, with steps at either end and slopes to the garden. The service arrangements are in the wing, but accessibility is not impaired.

Some of the most interesting work in the States stands to the credit of Mr. Charles A. Platt, an artist with the brush and burin originally but now devoted to the mistress art. Mr. Platt's artistic sympathies are born of familiarity with Italian villas and gardens ; but though many of the stately homes he has built may carry a hint of other days, there is an agreeable freshness in the general scheme. The portico is usually an important feature in his designs, and it occurs in the two buildings among the illustrations (pp. 212 and 215). These houses are brick built, and appeal

to the eye from a distance as well as on inspection in detail. Mr. Platt is one of those who insist that the garden is essentially a part of the house, and he gives as much thought to the lay-out and development of the estate as to the plan and elevation of the building. A proof of this is seen in the view of the residence at Glen Cove, Long Island (p. 213). By Mr. Hobart B. Upjohn (Messrs. Upjohn and Conable, New York) is a house at Rye, "Forest Avenue Cottage" (pp. 216–7). This is not yet complete so far as the ground is concerned, but the views shown give an idea of the way the building will fit into the landscape when the work is finished. The main entrance is at the back of the house, so that the front lawn, on which open the dining-room, hall, and living-room, may be free for terraces. The first floor is divided into sections containing: (1) the principal bedroom, bath, two dressing-rooms, boudoir, and porch; (2) guests' bedrooms, bath, and balcony porch; (3) night nurseries, bath, and sleeping porch. The service portion, consisting of four bedrooms, bath, and storage space, is on the second floor.

A few particulars of the construction of this interesting house by Mr. Upjohn may be mentioned. It is of common brick laid in garden bond on the ground floor and with varied patterns on the first floor. The timbers are of solid oak, hand hewn, morticed and tenoned together and fastened with wooden pins. Special attention was given to the problem of sounds passing from one storey to another. The beams between the upper rooms and the living-room were covered with a rough floor and two layers of sound-proof paper. Then came 2 × 3 sleepers with sawdust in between. Over this was a second rough floor with two more layers of sound-proof paper. Then came the finished floor. The roof has three layers of shingles, stained brown and green, to give the effect of autumn colours.

In decoration and furnishing, the architectural and other designs of Mr. Charles A. Webb, New York, are appreciated, and his work may be mentioned here as a transition to the subject of painting. The dining-room, illustrated on page 219, was carried out in a residence in Akron, Ohio. The woodwork was white, the furniture was of mahogany, the wall panels were covered with a gay bird paper, blue silk draperies were hung at the windows, and oriental rugs were placed on the floor. The candelabrum was of silver. Mr. Webb's decorative panel, shown on the same page, is about twelve feet long, and represents a scene in an old English tavern. It was designed for a room fitted in seventeenth-century style.

This is not the occasion to enter into a recapitulation of all that is being done across the Atlantic in the production of easel pictures, portraits, or mural decorations, and it is only possible to glance at some of the work of a few artists. Mr. Edwin H. Blashfield, New York, a pupil of Bonnat and Gérôme, is known not only as one of the leading artists in

America but as an author, and his recent "Mural Painting in America" (1914) may be commended to students. He practises what he preaches, of course. One remembers having seen illustrations of his recent decorations for the dome of the State Capitol of Wisconsin, and one learns that he is now engaged upon a decoration for the State Capitol of Utah. By such work he has established a big reputation, and his bold flowing designs are not less satisfactory than his skill in technique. It is not, however, as a worker for the embellishment of public buildings that he is represented among our illustrations, but as a painter of panels for a private house in Boston. The two subjects are "Music" and "Books." They are executed in the more precise manner suitable for a limited space, but they are as attractive in a different way as more heroic compositions. The melody in "Music" (p. 220) is sad, evidently, but it has revealed an undercurrent of something more than sadness. Sobriety of thought is also the keynote of "Books" (p. 221).

Mr. Francis Newton, New York, has just painted four decorative figure compositions for the music-room in the new residence of Mr. John D. Rockefeller, Junr., the architect for which was Mr. W. W. Bosworth. Two of these panels are reproduced (pp. 222–3), and it will be understood that they form an interesting feature of the building. They are delicate in tone but none the less decorative and suitable on that account. For the purpose of this room a light, joyous, refreshing treatment was required, and that this effect was attained is apparent from the illustrations.

Music also inspired one of the panels by Mr. Charles N. Sarka, New York (p. 226), who, however, answered the Muse with a wholly different greeting. It may be noticed that it is Spanish music which Mr. Sarka depicts, and this naturally calls for a different interpretation to the harmonies of Utopia. It is a revel, an emotional medley, a tango; and with strong contrasts of colour, the artist gets the spirit of the thing. Another forcible allegory is "History and Religion" (p. 226). Mr. Sarka is one of the winners of a "Collaborative Prize" offered by the Architectural League of New York, his associates on that occasion being Mr. Kenneth M. Murchison, architect, and Mr. Leo Lentelli, sculptor.

Extremely decorative is the overmantel, "Springtime," by Mr. F. Dana Marsh, of New Rochelle (p. 224). There is a lightness of touch in the panel which could not have been expected to come from the same hand as that which has been turned lately to the representation of such workaday scenes as the "New York Central Construction" or the "Pennsylvania Railroad Excavations." The landscape and figures in "Springtime" are well put in and the whole composition pleases.

Mr. C. Y. Turner, New York, once a student of Laurens and Bonnat in Paris, is one of the best-known painters of mural decorations for public buildings. He takes for his themes the historical incidents of the early settlers and colonial pioneers. The subject of the illustration

on page 225 is the conclave between Captain Robert Rogers, of the Rangers, and Chief Pontiac, of the French Allied Indians. The meeting took place in 1760 on the shore of Lake Erie, exactly where the city of Cleveland now stands. Captain Rogers was on his way to Detroit when he was challenged, and the Pipe of Peace was not smoked until the story of Quebec had been told. The picturesque scene has been imagined well by Mr. Turner, and the imposing canvas, twenty-eight feet long by thirteen feet high, is one of the memorials to his pictorial sense and industry.

The nursery-panels by Mr. Carle M. Boog, New York (p. 227), an American born in Switzerland, are in the design stage only, and may never be executed, which would be a pity, for they are amusing and decorative. It was proposed that they should be quite simple in character, painted in flat tones, the lines of the drawing assisting the effect and the only modelling being in the flesh.

An ancient method of decoration which has gained some headway in America is sgraffito, and among those who have done excellent work in this medium is Mr. Ralph M. Calder, son of Mr. Alexander W. Calder, formerly of Aberdeen, and brother of Mr. A. Stirling Calder, who has been concerned with the sculpture at the San Francisco Exposition. Mr. Ralph Calder's designs for the sgraffito frieze "The Seasons" (p. 228) have been carried out in the Lord and Taylor Store, New York, the architects for which were Messrs. Starrett and Van Vleck. The decorations occupy four sides of a restaurant and were executed in four colours, with gold leaf in places. When the possibilities of sgraffito work are fully understood this admirable means of decoration will be turned to account not only in public buildings but on the surfaces of loggias, ceilings, halls, and other places. Indeed, it has already been utilised for such purposes successfully, and its value as an architectural adjunct commends it for more extensive adoption.

The work of the Tiffany Studios, New York, is as varied as it is excellent, and the artistic resources of the firm are profound. Its success disproves, perhaps, the axiom that individuality in art is the only possible thing. Much of the best work of the past is nameless or is only the subject of vague attribution; and some of it doubtless was produced by a mediæval syndicate. So it is with the Tiffany Studios—all we know is that work emanates from there hall-marked but anonymous. Mr. Louis C. Tiffany's association with the firm as art director has been long and potent, and if only such an influence could be analysed, it would prove a mine of information on the subject of design, execution, and organisation. Under Mr. Tiffany's authority the windows shown on page 229 were produced.

Ceramic work is so widely used in America as an architectural adjunct that it entails special consideration from an industrial point of view.

Nor is the artistic side neglected. The examples illustrated show a variety of work both useful and decorative. The Rookwood Pottery, Cincinnati, Ohio, is represented by three overmantels designed by Mr. John Dee Wareham (pp. 232–3), and by one with the "Totem Pole" motive, designed by Messrs. Marx and Jones (p. 233). These are executed in colours suitable for their special purposes, and have the mat glaze surface which is a distinguishing characteristic of Rookwood Pottery. Another firm engaged largely in the production of decorative schemes is the Enfield Pottery and Tile Works, Pennsylvania. Two of their mantels are illustrated on page 231. One is in hand-made tiles of various tones of Egyptian green glaze, with borders in gold and green. It was designed by Mr. J. H. Dulles Allen for the architects, Messrs. Zantzinger, Borie and Medary, and the hood is the work of the Bromsgrove Guild, Worcestershire. The second illustration shows a billiard room chimneypiece, designed by Mr. Samuel M. Palmer and Mr. Dulles Allen for a house by Mr. D. Knickerbacker Boyd. It is in pastel (unglazed) tans and browns, with tiles in yellow, green, and other colours.

The Durant Kilns, Bedford Village, New York, were established so recently as 1911 by Mrs. Jeane Durant Rice and Mr. Léon Volkmar, the principal object being to produce table decorations and similar objects with the beauty, technical and otherwise, found in many ancient examples of the potter's art. Their work, notably the Persian Blue, has found favour with the executive of the Boston Museum, among other discriminating patrons; and the examples illustrated (pp. 235–6), though devoid of the original colours, suggest the charm of the pieces. By Mrs. Dorothea Warren O'Hara, a disciple of the late Lewis F. Day, are numerous bowls and vases of interest (p. 234), testifying to the character of the work produced under the direction of this artist. On page 235 are shown some pieces made by Miss Edith Penman, Miss E. Hardenbergh, and Miss M. Davison at the Byrdcliffe Pottery, Woodstock, New York. An element of quaintness occurs in the productions of the Paul Revere Pottery, Boston, as will be seen in the examples on page 237. These were designed by Miss Edith Brown and carried out under her direction.

A great deal of the activity among sculptors in America is directed to the embellishment of large buildings and to the creation of public monuments. Some of the work is world-famous; and most of it, if not epoch-making, answers its purpose admirably. In New York there is an active Art Commission which censors or approves designs, and the influence of this body is considerable. It is composed partly of artists and laymen. The nude study and the fountain (p. 238) are by Mr. Bela Lyon Pratt, Boston, a sculptor whose skill has been turned to account very often in connection with public buildings. A pupil of Falguière and an assistant

to St. Gaudens, Mr. Pratt's training has yielded good fruit. What a delightful little figure is the *Boy with Fish*, so appropriately joyous as the chief feature of the fountain.

Mr. John Gelert, New York, a Dane by birth but a naturalised American since 1892, is the author of the half life-size group *Evening Prayer* (p. 239). The illustration of this plaster model shows a mother and her two children at the sacred time of prayer. Such a scene is dangerous from an artistic point of view because it so often reveals sentiment, but it is a noble theme and if it is treated sincerely and convincingly it affords a great opportunity. Mr. Gelert's composition makes an instant appeal by its sympathy and truth. The mother is womanly, and clearly inspires trust in her children.

Mr. Samuel Yellin, Philadelphia, is the last artist to be mentioned in connection with the illustrations, examples of his work being shown on page 230. These speak for themselves and are typical of his industry. Mr. Yellin prefers to be known as an artisan rather than as an artist, but the words are really synonymous and are certainly so in this case. As a worker in metals he enjoys a wide reputation; he is an Instructor in the School of Industrial Art of the Pennsylvania Museum.

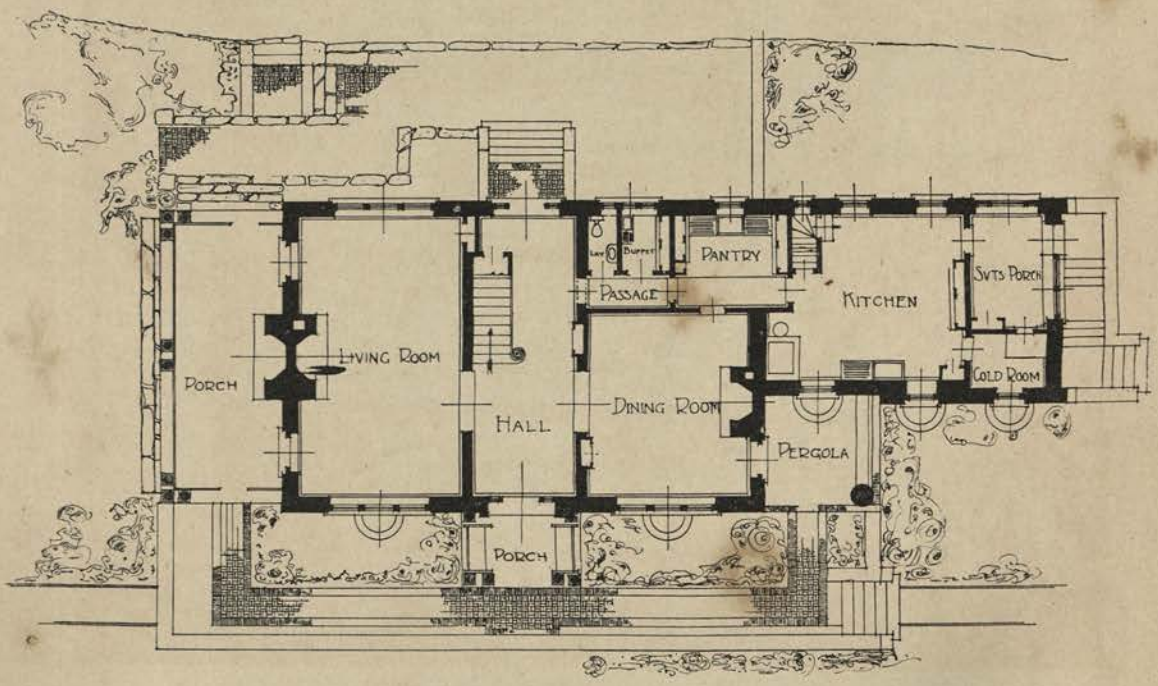
HOUSE AT ELBERON, NEW JERSEY
CARRÈRE AND HASTINGS, ARCHITECTS

RECEPTION ROOM IN NEW YORK. CRAM, GOODHUE AND FERGUSON, ARCHITECTS
WOODWORK BY IRVING AND CASSON
CEILING BY G. P. BANKART (ENGLAND)

RECEPTION ROOM IN NEW YORK. CRAM, GOODHUE AND FERGUSON, ARCHITECTS. CEILING BY G. P. BANKART (ENGLAND)

SACRISTY IN THE CHAPEL OF THE INTERCESSION
NEW YORK. CRAM, GOODHUE AND FERGUSON
ARCHITECTS. WOODWORK BY IRVING AND CASSON

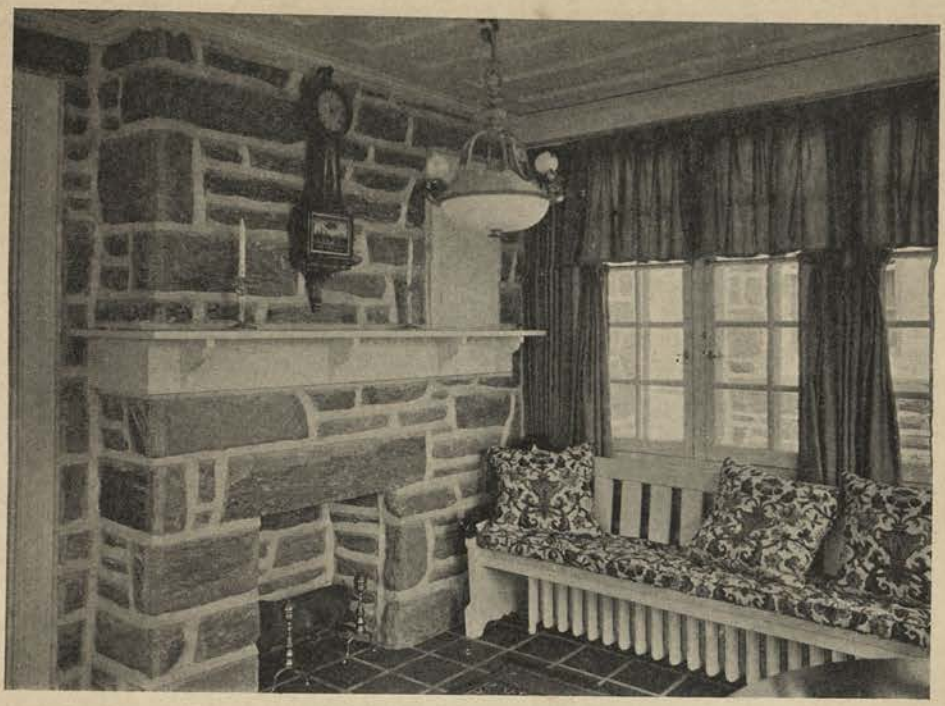
INGLE FIRE-PLACE AT THE "KITCHI GAMMI" CLUB, DULUTH MINNESOTA. CRAM, GOODHUE AND FERGUSON, ARCHITECTS



HOUSE AT GERMANTOWN, PENNSYLVANIA
DUHRING, OKIE AND ZIEGLER, ARCHITECTS

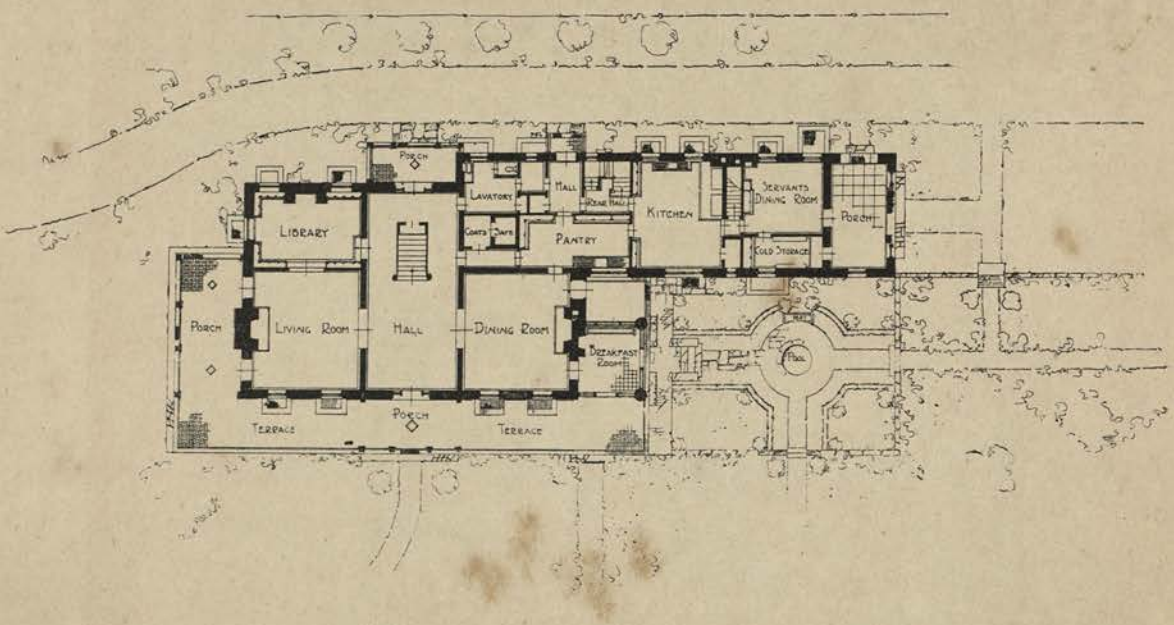
HOUSE AT GERMANTOWN, PENNSYLVANIA
DUHRING, OKIE AND ZIEGLER, ARCHITECTS

INTERIORS AT GERMANTOWN, PENNSYLVANIA — DUHRING, OKIE AND ZIEGLER, ARCHITECTS



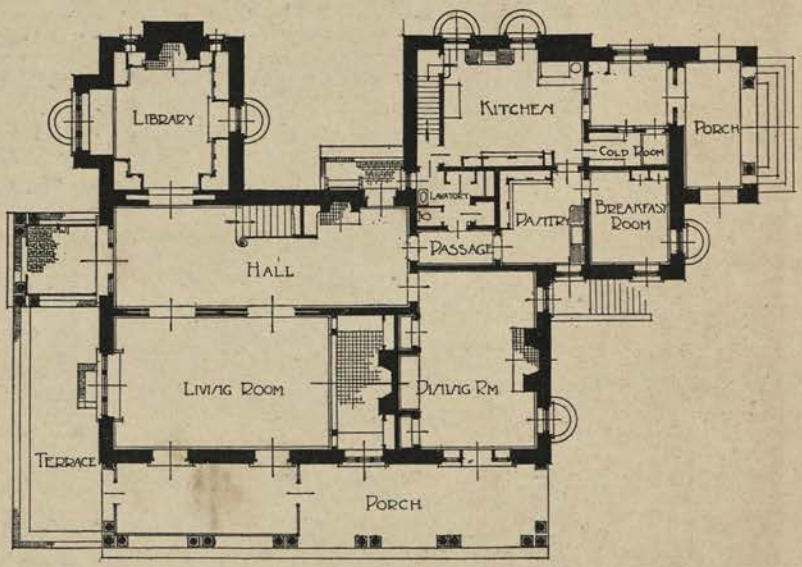
INTERIORS AT GERMANTOWN, PENNSYLVANIA

DUHRING, OKIE AND ZIEGLER, ARCHITECTS



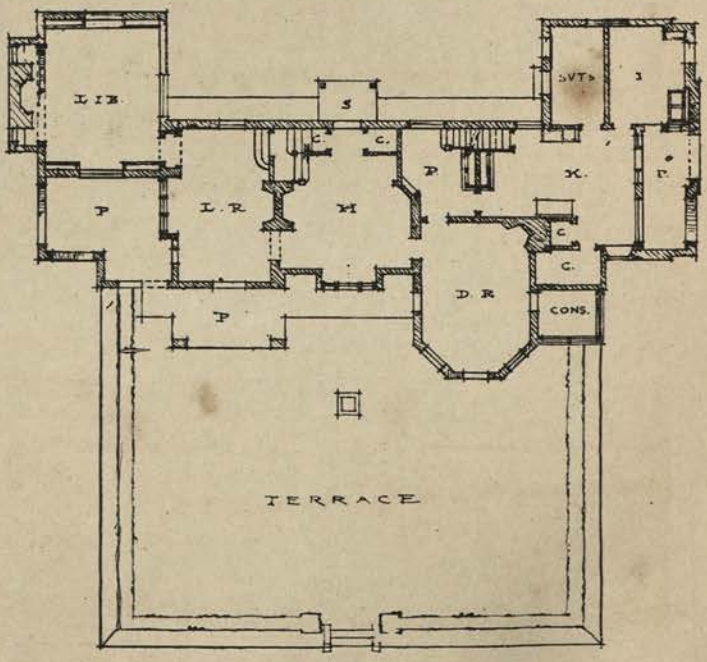
HOUSE AT GERMANTOWN, PENNSYLVANIA. DUHRING, OKIE AND ZIEGLER, ARCHITECTS

HOUSE AT GERMANTOWN, PENNSYLVANIA
DUHRING, OKIE AND ZIEGLER, ARCHITECTS

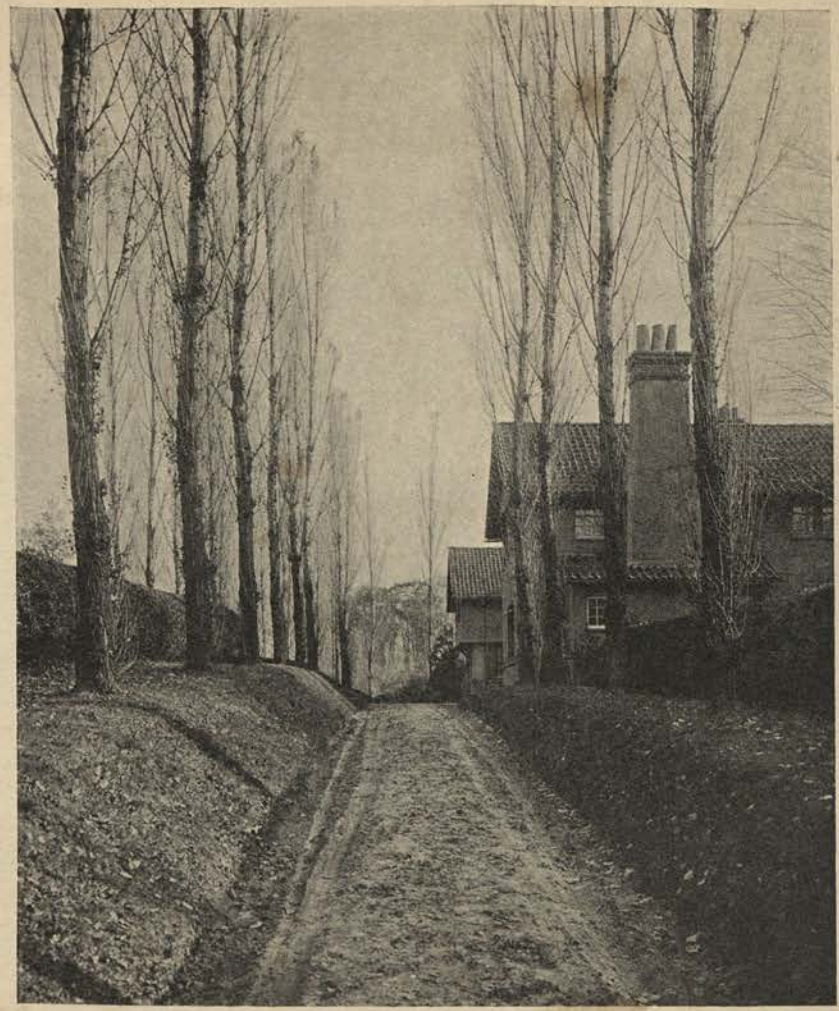


HOUSE AT GERMANTOWN, PENNSYLVANIA
DUHRING, OKIE AND ZIEGLER, ARCHITECTS

HOUSE AT GERMANTOWN, PENNSYLVANIA
DUHRING, OKIE AND ZIEGLER, ARCHITECTS



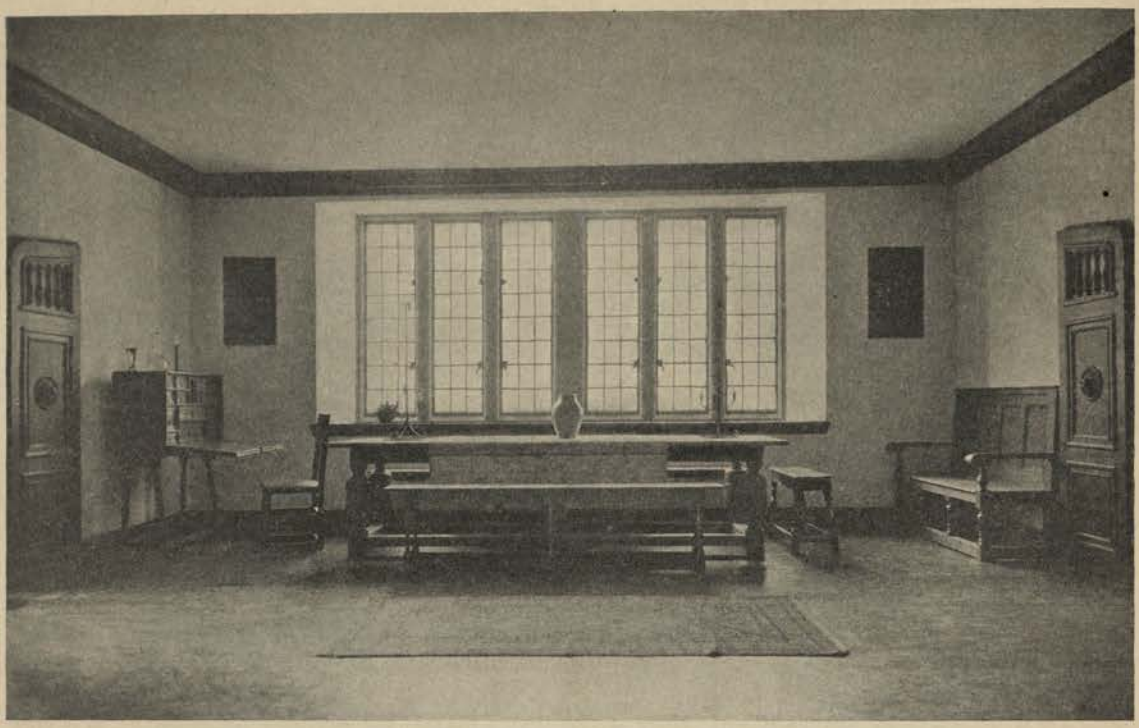
HOUSE AT GREAT NECK LONG ISLAND—GARDEN FRONT. WILSON EYRE AND McILVAINE, ARCHITECTS



HOUSE AT GREAT NECK, LONG ISLAND, WILSON EYRE AND McILVAINE, ARCHITECTS

HOUSES AT STRAFFORD AND GERMANTOWN, PENNSYLVANIA — MELLOR AND MEIGS, ARCHITECTS

THE PRINCETON CHARTER CLUB, NEW JERSEY—ENTRANCE FRONT. MELLOR AND MEIGS, ARCHITECTS

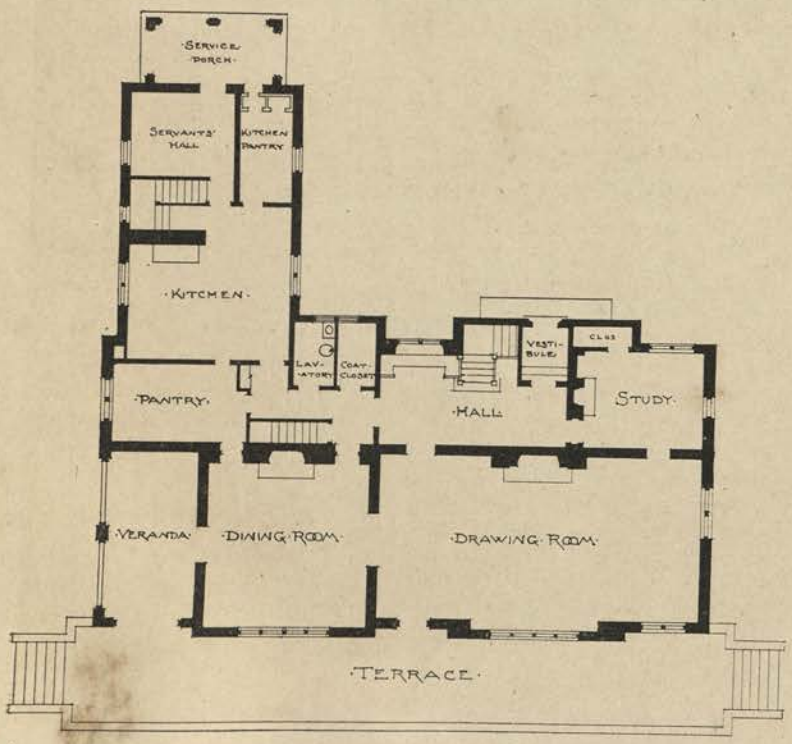


THE "PHI GAMMA DELTA," PHILADELPHIA—THE HALL

MELLOR AND MEIGS, ARCHITECTS

HOUSE AT CHESTNUT HILL, PHILADELPHIA—THE LOUNGE

MELLOR AND MEIGS, ARCHITECTS



HOUSE AT SHORT HILLS, NEW JERSEY—ENTRANCE FRONT

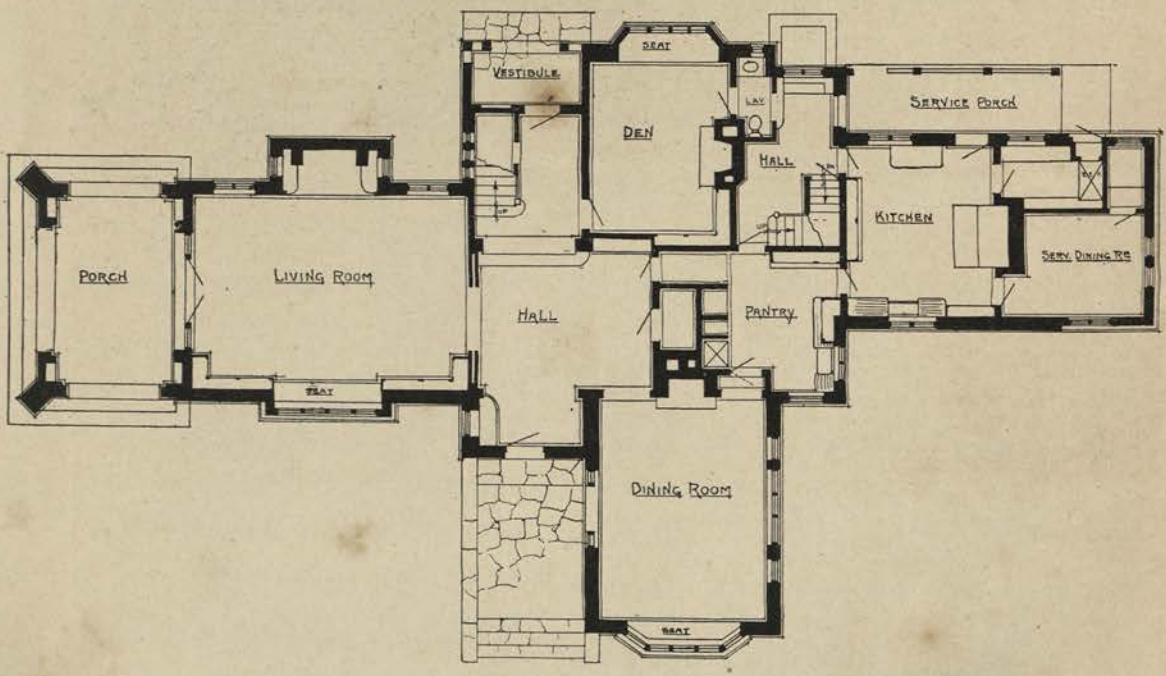
ARTHUR C. NASH, ARCHITECT

HOUSE AT GLEN COVE, LONG ISLAND—ENTRANCE FRONT. CHARLES A. PLATT, ARCHITECT

HOUSE AT GLEN COVE, LONG ISLAND—GARDEN FRONT. CHARLES A. PLATT, ARCHITECT

HOUSE AT WASHINGTON—THE ENTRANCE HALL AND STAIRCASE. CHARLES A. PLATT, ARCHITECT

HOUSE AT WASHINGTON—ENTRANCE FRONT
CHARLES A. PLATT, ARCHITECT

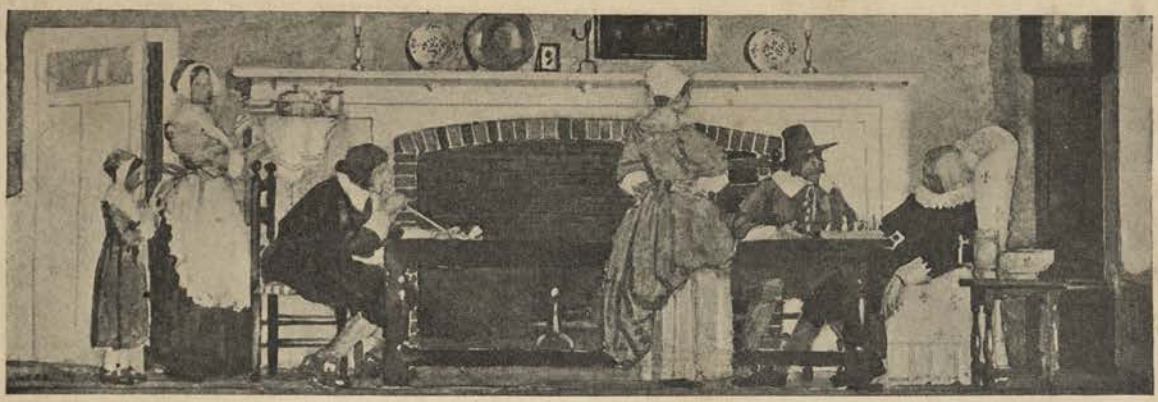


HOUSE AT RYE, NEW YORK—GARDEN FRONT
UPJOHN AND CONABLE, ARCHITECTS

HOUSE AT RYE, NEW YORK—ENTRANCE FRONT
UPJOHN AND CONABLE, ARCHITECTS

INTERIOR OF HOUSE AT RYE, NEW YORK

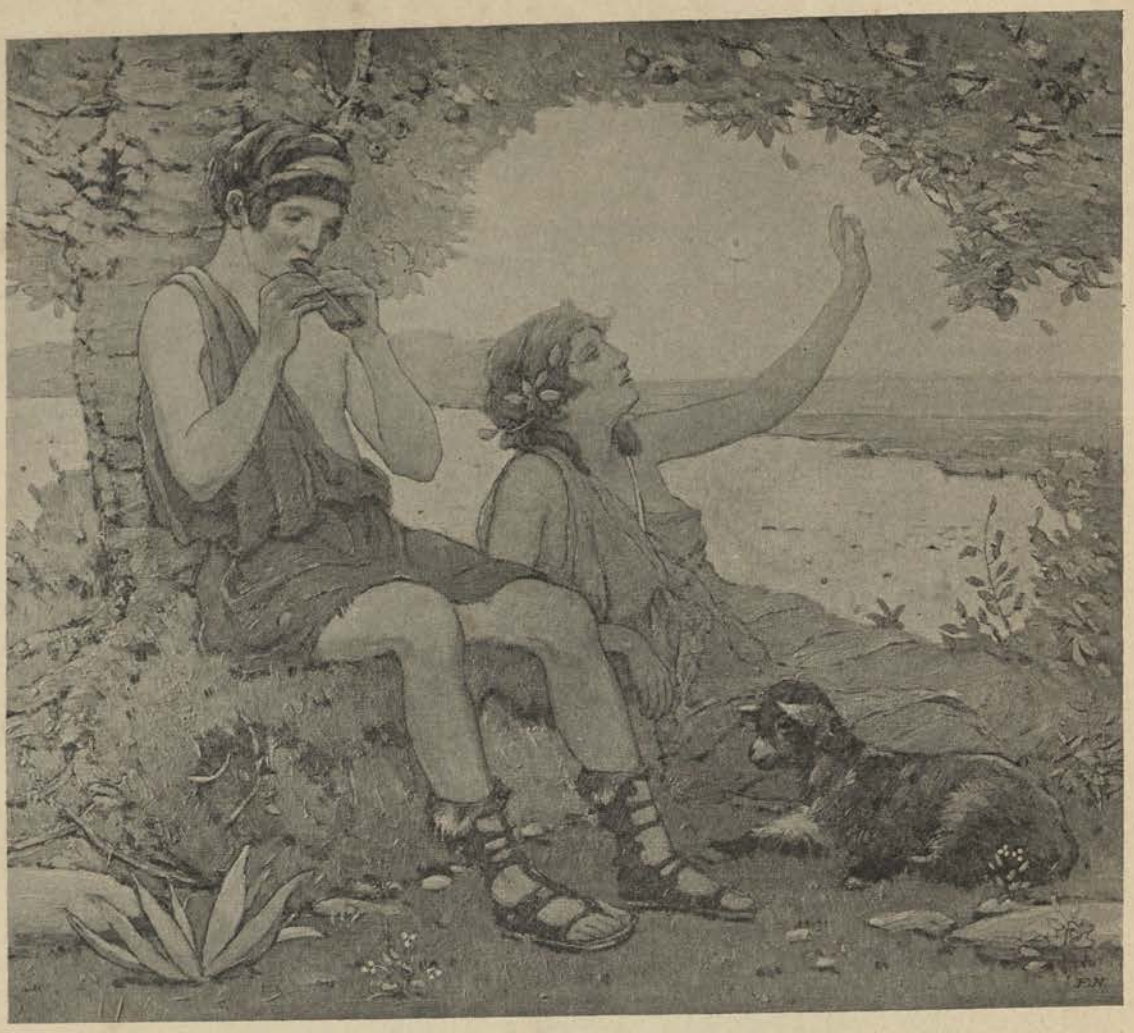
UPJOHN AND CONABLE, ARCHITECTS



DECORATIVE PANEL AND DINING-ROOM. DESIGNED BY CHARLES A. WEBB

"MUSIC"—MURAL PAINTING BY EDWIN H. BLASHFIELD

"BOOKS"—MURAL PAINTING BY EDWIN H. BLASHFIELD



MURAL PAINTING FOR A MUSIC ROOM. BY FRANCIS NEWTON

MURAL PAINTING FOR A MUSIC ROOM. BY FRANCIS NEWTON

"SPRINGTIME"—MURAL PAINTING
BY F. DANA MARSH

"THE CONCLAVE BETWEEN CAPTAIN ROGERS AND CHIEF PONTIAC." MURAL PAINTING BY C. Y. TURNER

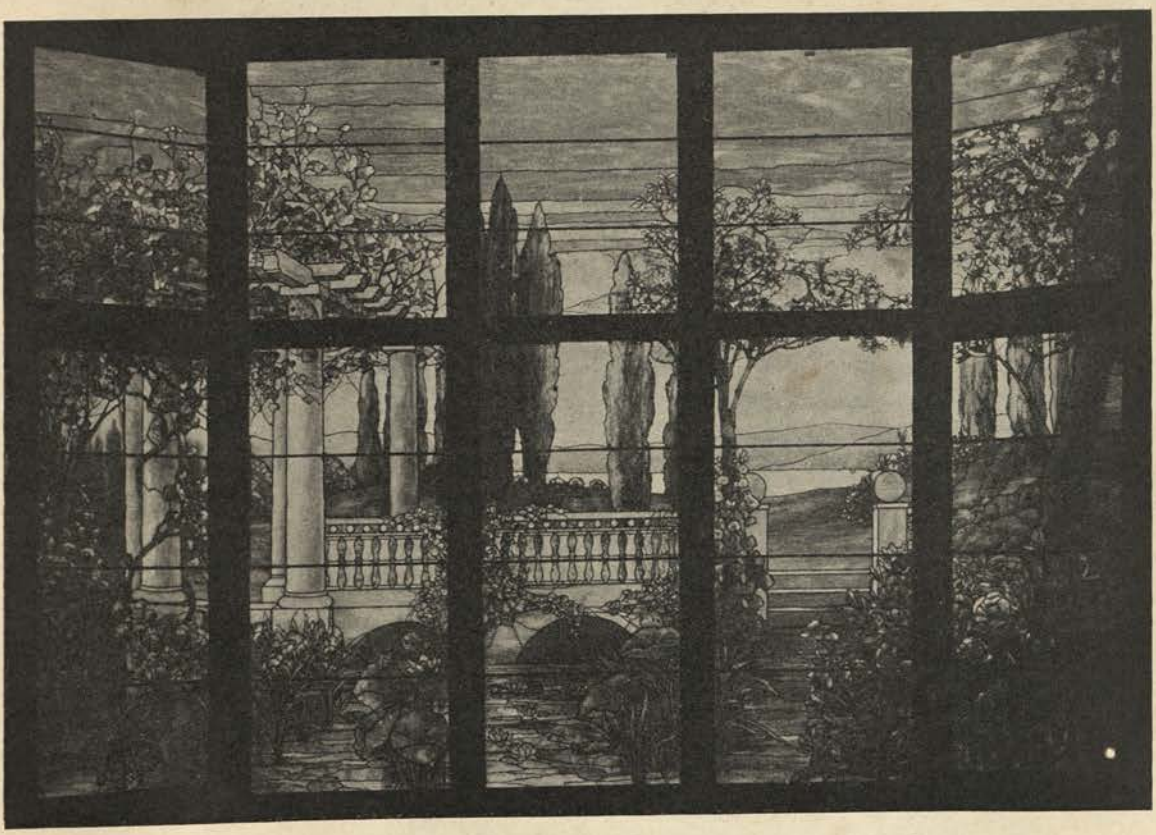
"HISTORY AND RELIGION"

"SPANISH MUSIC"

MURAL PAINTINGS BY
CHARLES N. SARKA

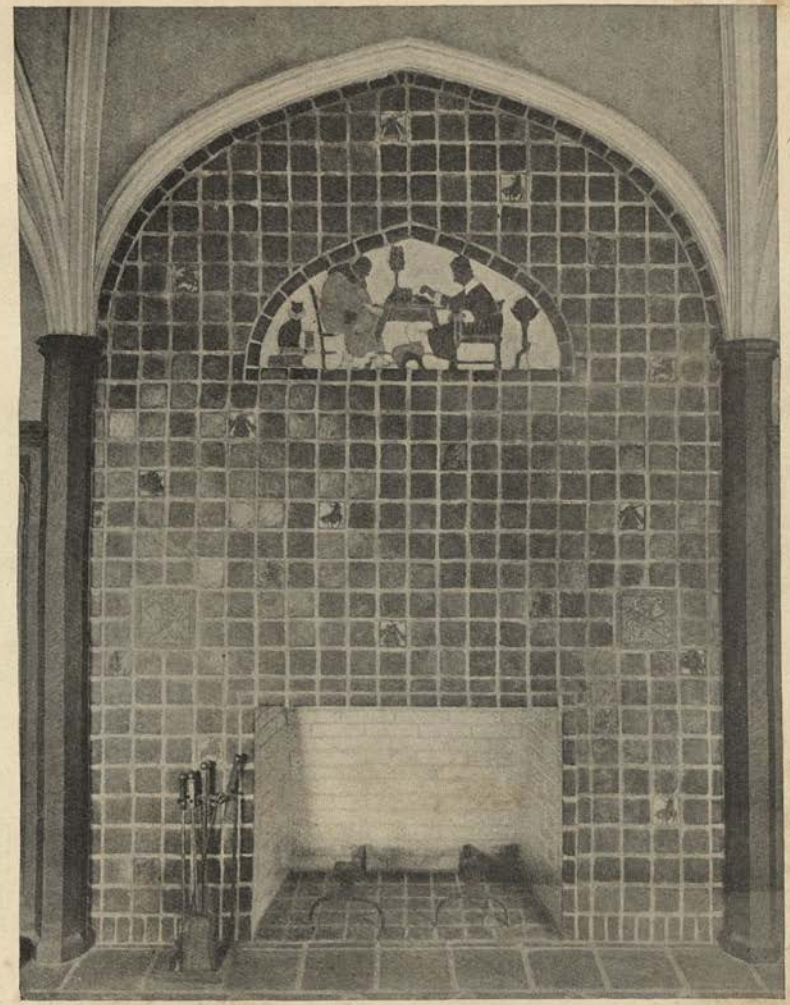
PAINTED NURSERY-PANELS
BY CARLE MICHEL BOOG

"THE SEASONS"—SGRAFFITO FRIEZE BY RALPH M. CALDER



STAINED GLASS WINDOWS DESIGNED AND EXECUTED IN THE TIFFANY STUDIOS

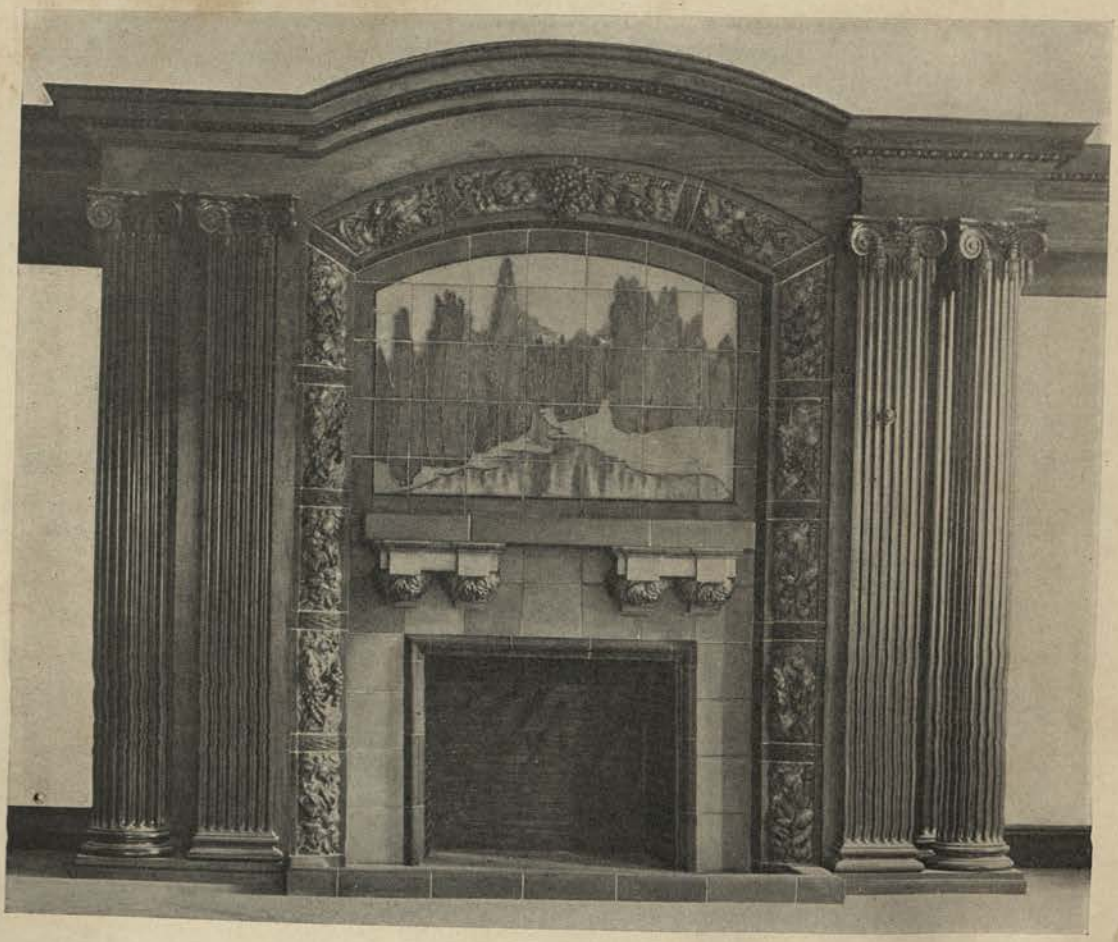
HAND-FORGED WROUGHT IRON DOOR AND SCREEN
DESIGNED AND EXECUTED BY SAMUEL YELLIN



BILLIARD ROOM MANTEL DESIGNED BY SAMUEL M. PALMER AND J. H. DULLES ALLEN, EXECUTED BY THE ENFIELD POTTERY AND TILE WORKS

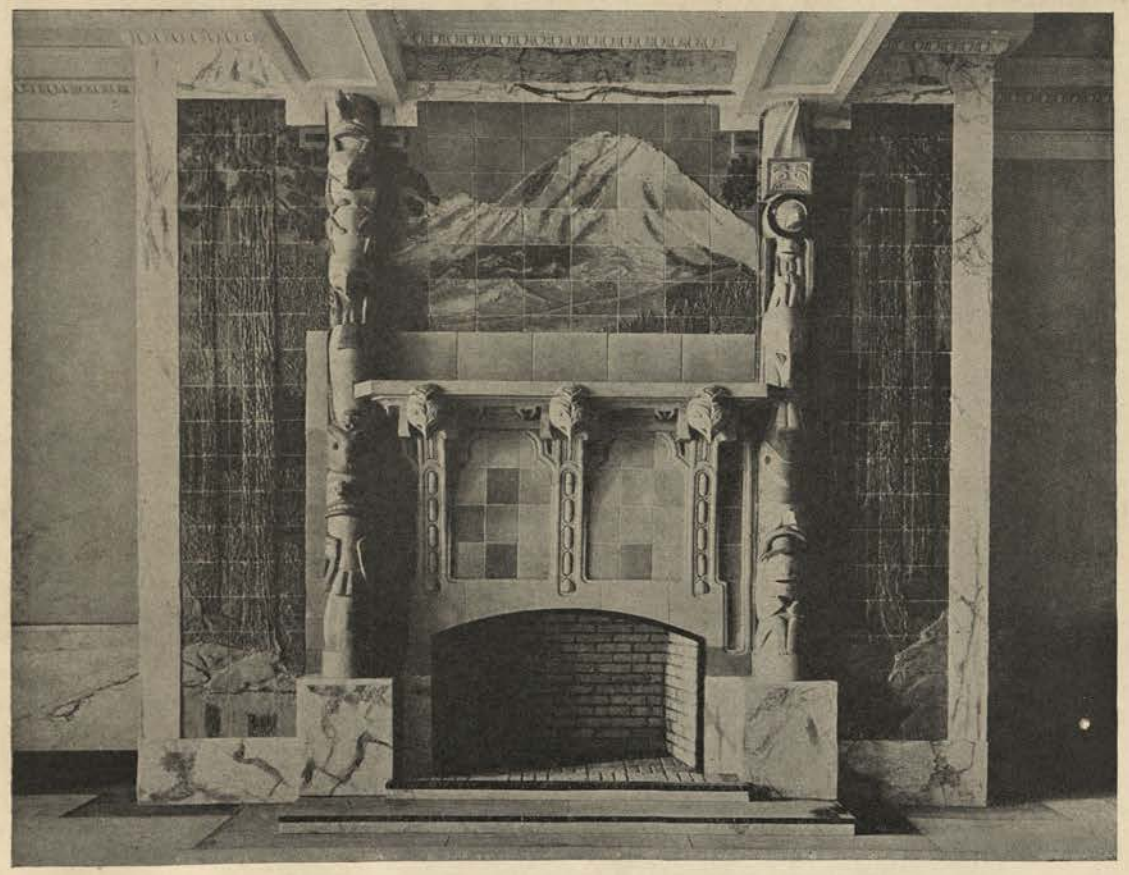
DINING-ROOM MANTEL DESIGNED BY J. H. DULLES ALLEN, EXECUTED BY THE ENFIELD POTTERY AND TILE WORKS. HOOD BY THE BROMSGROVE GUILD (ENG.)

PANEL DESIGNED BY JOHN DEE WAREHAM, EXECUTED BY THE ROOKWOOD POTTERY



LIVING-ROOM MANTEL DESIGNED BY JOHN DEE WAREHAM, EXECUTED BY THE ROOKWOOD POTTERY

OVERMANTEL DESIGNED BY JOHN DEE WAREHAM, EXECUTED BY THE ROOKWOOD POTTERY



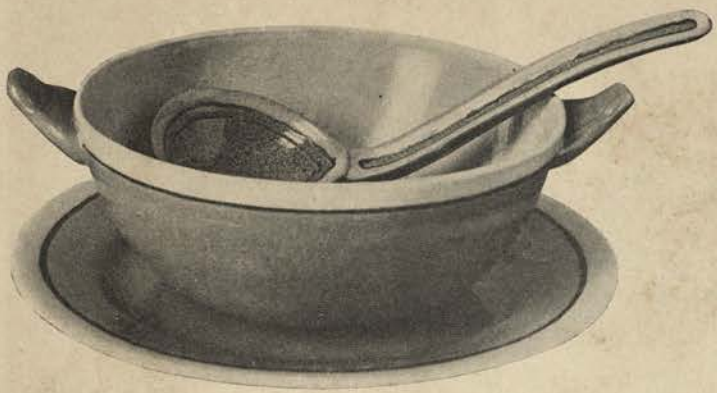
"TOTEM POLE" MANTEL DESIGNED BY MARX AND JONES, EXECUTED BY THE ROOKWOOD POTTERY

PORCELAIN, WITH ENAMEL DECORATION, DESIGNED AND EXECUTED BY DOROTHEA WARREN O'HARA

"BYRDCLIFFE" POTTERY DESIGNED AND EXECUTED BY E. PENMAN, E. HARDENBERGH, AND M. DAVISON

POTTERY DESIGNED AND EXECUTED BY THE DURANT KILNS

POTTERY DESIGNED AND EXECUTED
BY THE DURANT KILNS



MAYONNAISE SET

PAPER-WEIGHT

CHILD'S BREAD-AND-MILK SET

MILK PITCHER

POTTERY DESIGNED BY EDITH BROWN, EXECUTED BY THE PAUL REVERE POTTERY

FOUNTAIN AND STATUETTE
BY BELA LYON PRATT

"EVENING PRAYER"—GROUP
BY JOHN GELERT

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The Studio; year book of the decorative art.

1915.

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2017

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